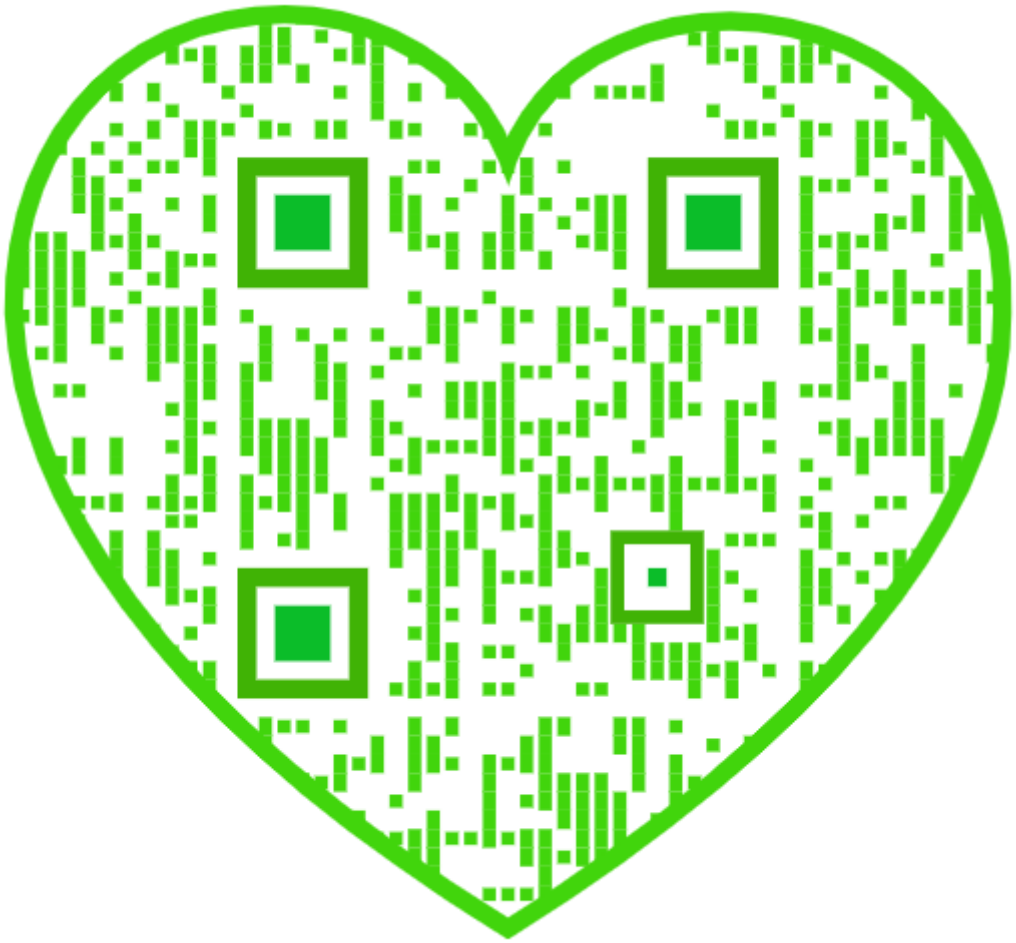

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LONDON: WILLIAM HEINEMANN

Side of a Room showing "beaufait" recesses and carved pine Chimney-piece and Over-door.
Early eighteenth century. V. and A.

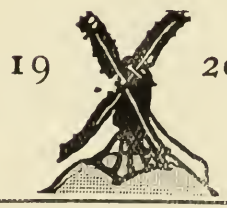
Old English Furniture

and its Surroundings

From the Restoration to the Regency

By
MacIver Percival

ILLUSTRATED



LONDON : WILLIAM HEINEMANN

PREFACE

EVERYONE collects something nowadays : Old furniture, silver, china or glass, perhaps all of them ; and such collections are not only interesting in themselves, but often add much beauty to the homes of their owners.

In many cases, however, they are not seen to the best advantage, because they are only too often arranged in a milieu which is totally unsuited for them, and thus not only is the general effect less good than it should be, but the beauty of the individual pieces is obscured.

Seventeenth century pewter on a Sheraton sideboard, Chippendale chairs with covers of printed linen copied from the design of Jacobean needlework hangings ; William and Mary stools covered with Louis Seize striped brocade are combinations which are not seldom seen among the belongings of collectors who should know better.

Fine pieces are, of course, fine anywhere, but when placed in their right environment new beauties show themselves, while others, though individually less beautiful, may be invaluable when filling their proper purpose in a well thought out scheme.

While it is hardly possible, indeed it is scarcely desirable, that the rooms inhabited by twentieth century folk should be replicas in every detail of those of bygone days, it is certainly useful to know exactly what was then used, in order that the modifications rendered necessary by our different ways of living may be of a sympathetic character. But information on many points is hard to find, and can only be obtained by consulting endless books dealing with different features, and original authorities, which, in many cases, are difficult of access, and it is hoped that in " Old English Furniture and its Surroundings," artists, collectors, decorators, and others who have occasion to plan harmonious interiors in the styles of bygone days will find a convenient book of reference.

The period covered—from the Restoration of the Monarchy to the Regency—has been divided into four sections :

I The Restoration.
II The End of the Seventeenth Century and the Early Eighteenth.
III Early Georgian.
IV Late Georgian.

Each of these sections contains chapters dealing with Permanent Decoration, Furniture, Upholstery (including Wall and Floor Coverings), Table Appointments and Decorative Adjuncts. Obviously it would be impossible to treat all these subjects exhaustively in one volume ; but as far as possible all essentials have been included.

The illustrations in a book of this kind are quite as important as the text, and great care has been taken in selecting them. Almost all may be considered as representing typical specimens of the style in vogue at their respective periods. Transition and unique pieces are extremely interesting and often very beautiful, but are less well suited for the present purpose than patterns which met with more general acceptance.

I acknowledge, with gratitude, the permission of the authorities of the Victoria and Albert Museum to make use of many of the admirable official photographs (which are distinguished by the initials V. and A.). Messrs. Debenham and Freebody, Messrs. Gill and Reigate, and Messrs. Warner, of Newgate Street, have been good enough to allow specimens in their possession to be photographed and the initials of the firm are affixed to their illustrations ; the remaining objects are in private collections.

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SECTION I

THE RESTORATION

CHAPTER I

FITTINGS AND PERMANENT DECORATION

ENGLISH domestic architecture was in a state of transition during the last third of the seventeenth century. The influence of the Renaissance on building (so much more slowly felt here than on the Continent) was spreading beyond the somewhat narrow limits to which it had hitherto been confined, and the majority of important mansions were being built in the classical style, while for public buildings and churches, it was almost invariably adopted. At the same time, however, there were still being erected vast numbers of smaller houses which owed very much to the old Gothic tradition in their main design and construction, though in some points influenced by their larger contemporaries. The reason for this divergence is, no doubt, that while the principal buildings were designed by travelled and learned architects, who made elaborate and detailed plans, most of the humbler dwellings were carried out under the sole direction of master builders, who were first and foremost practical men, and were far more used to relying on their own experience and inherited tradition, than on ink and paper. Innovations were therefore introduced slowly, and rather grafted on to the old stock than transplanted wholesale. The results achieved are generally completely successful, and these more homely seventeenth century houses were equally suitable for their purpose as comfortable dwellings for the well-to-do middle classes, as were the more magnificent edifices in the purer Classical style for theirs, which was to serve as backgrounds for the display of the wealth and prosperity of the nobility.

The essential difference in the outward appearance of the simple dwellings of the late seventeenth century from those which had preceded them is their symmetrical arrangement. The front door is generally in the centre, with one or two windows on each side, and these and all other outstanding features such as dormers and chimneys, are arranged in pairs to balance one another. This was a point on which the greatest stress was laid by those who wished to follow the prevailing mode, and the fronts of old houses were often taken down and re-erected on modernised plans.*

The number of medium-sized houses built and altered at the end of the seventeenth century was enormous, and may be accounted for by the change that was taking place in the position of the middle classes. The extremely rich merchants and traders had long enjoyed a dignified position in England, and mixed with the nobility on quite a different footing to their Continental compeers. Now, however, the vastly increased trade with the East swelled the ranks of those who, without being extremely wealthy, were in well-to-do circumstances, and a new standard of comfort, and indeed luxury, was set up, to which the ordinary prosperous citizen might well hope to attain. Even as Pepys hung his rooms with tapestry, dressed in velvet and set up his coach, so we know a host of his contemporaries (though "mute inglorious") did likewise, and built their convenient houses, commissioned their hangings and bought that charming furniture of walnut and oak which was so perfectly suited to the needs of its users and to its environment.

The extravagant splendour of the Court was not, of course, without its influence on those within its radius, but its more exotic vagaries were so expensive as to be impossible of

* Pepys has an entry under date of the 13th October, 1662, which expresses this very general feeling: "Up to Hinchingbroke and there did look all over the house, and I do confess like well of the alterations, and do like the staircase, but there being nothing done to make the outside more regular and moderner, I am not satisfied with it."

attainment by lesser folk, and indeed they seem to have inspired in the more sober minded a feeling of contempt and dislike rather than any desire for imitation.

So, though for the Court favourites and the nobility there were mirror-hung rooms, silver furniture and other similar extravagances, the bulk of the household plenishings of this time are indicative of a cultured and refined taste in the people who ordered and used them.

The whole style of living began to conform much more nearly to modern ideas of comfort. The chief bedroom was still a meeting place where company was received, but the dining parlour and withdrawing-room were established and used as living rooms, and entrances were arranged into small outer halls or lobbies to the great increase of warmth in the house. Bathrooms were not unknown even in private houses, though they were most certainly an uncommon feature.*

PANELLING.—Some most delightful panelled rooms date from this time, and wainscot was a very usual method of covering the walls. The wood used was mainly oak, though the carvings were often executed in a softer material. Pictures, expecially portraits, were frequently framed in as part of the original decorative scheme, and not merely hung in the centre of a panelled space. This is a most satisfactory and beautiful feature, as the pictures take their places in the general plan, and do not, as is now frequently the case, strike a different and often a discordant note. The framing is often of very rich and beautiful carving, the most perfect of all in technique being the work of Grinling Gibbons. He preferred to work in lime wood, which was soft and showed off

* Pepys' *Diary*, 1664, May 29th (Whit-Sunday): "Thence with Mr. Povy home to dinner; where extraordinary cheer. And after dinner up and down to see his house. And in a word, methinks for his perspective in the little closet; his room floored above with woods of several colours, like but above the best cabinet work I ever saw; his grotto and vault, with his bottles of wine, and a well therein to keep them cool; his furniture of all sorts; his bath at the top of the house, good pictures and his manner of eating and drinking do surpass all that ever I did see of one man in all my life."

to perfection the multifarious detail with which he loved to crowd his compositions. Birds and cherubs, leaves and flowers, fruits and vegetables are all often included in the carving of one frame, and the same style is carried out in friezes and mirrors. But this very ornate decoration was mainly reserved for the houses of the nobility and ecclesiastical work; the simpler style of applied rectangular mouldings was still in vogue for those who did not aspire to follow close at the heels of the Court. In the immediate entourage of the King all kinds of freak fashions were the vogue, as is usually the case when people with more money than taste give the lead. Nell Gwyn's room, panelled throughout with looking-glass, has often been described, and the Duchess of Portland had one decorated in the same way. Here the King supped with the Moorish Ambassador, no doubt amusing himself much at His Excellency's amazement at viewing himself reflected a hundred times in the numerous sheets of glass. Other rooms were panelled with leaves from Chinese screens. The workmen, we are told, could not make head or tail of the Oriental conventional designs, and frequently inserted them upside down. White painted deal panelling was also just beginning to be used.

Evelyn's *Diary*, under date August 23rd, 1678, records a visit to the Duke of Norfolk's new palace at Weybridge, "where he had laid out in building there £10,000. The rooms are wainscotted, and some of them richly parquetted with cedar, yew, cypresse, etc." Panelling was at times painted in various ways imitating marble and richer woods.

The typical arrangement of this period consists of dado and filling of rectangular design, and an ornamental cornice. The dado generally consisted of numerous small-sized panels, while those of the filling were much larger and ran down from the cornice to the dado as a rule, unbroken. The centre part of each panel was raised and sloped to the edge with a sharp bevel.

The STAIRWAYS leading to the upper storeys generally face the entrance doors in most houses of this period, and much skill and ingenuity is displayed in their design and construction. Even in the smaller houses there are points which show individuality and prove the thought and care which the old-time builders spent on their work.

There were two main kinds of stairways chiefly in use during the last third of the eighteenth century: those in which the space between the handrail and the stringing is filled with flowing ornament of foliated design and those in which this space is occupied by turned balusters. The former are magnificent in the stately mansions where they are almost invariably found, but they were not often copied on a reduced scale for the smaller houses, where the turned balusters were usual and more suitable to the rest of the building. For the less pretentious houses, the material was almost always oak, though elm and walnut were sometimes used. These last two woods are so liable to attack by worm that possibly they may have been used more frequently than one would imagine from the small number of examples that survive. The balusters were turned in an endless variety of patterns, all much lighter than those of Elizabethan and Jacobean times. The most characteristic imitate a twist. (This twist is open like a corkscrew, not like the rope or cord pattern which was used in late Georgian times.) On some stairways there are three of these balusters of differing patterns on each step, generally one twisted and the other two plain. The newels are seldom elaborately treated, the highly ornamental finials of an earlier date having gone out of fashion, though sometimes baskets of fruits and flowers richly carved in wood took their places with good effect.

The rail was usually rather plain, being broad and simply moulded. It was set rather low, and runs direct into the newel at an angle. On the wall side there was generally a

panelled dado headed by a moulding of half section of the rail.

The balusters spring from a string, and this enables them to be comparatively slight without loss of strength.

The risers are generally shallow and the treads fairly broad, so that these stairs are easy to mount and have a handsome appearance, which the steeper staircases of a later date, rendered necessary in smaller houses by the higher rooms, do not attain. Modern ideas demand stair-carpets, so that it is very seldom that these staircases are seen in the condition which was intended by their builders.

The FLOORS were less covered than they are now, and where the owner could afford it considerable sums were spent in making them ornamental. The large halls and open courts were flagged or tiled or sometimes quarries of various coloured marbles were employed. The less important rooms were floored with wood, and oak was still the most usual for this purpose. The boards used were generally very thick and often far from even. In the more luxurious apartments parquet was the most admired flooring, carried out in various woods. In some cases a simple chequer of oak and walnut was used, but, like every other item of house construction and decoration, in the more splendid mansions an elaborate effect was aimed at, and numerous choice woods were pressed into the service.* It is probable that these floors were always laid by foreign workmen, and were very expensive, so they are decidedly the exception rather than the rule.

The CEILINGS of this period vary much. Some of them are quite simple, while others are of very elaborate plaster work recalling the style of Grinling Gibbons' carving. The arrangement of the ornament is often very well thought out.

* Evelyn, Aug. 23rd, 1678: "I went to visit the Duke of Norfolk at his new palace at Weybridge. The rooms are wainscotted, and some of them are richly parquetted with cedar, yew, cypresse, etc.

See also footnote describing Mr. Povy's house on p. 5.

The value of plain spaces as complementary to the enrichments was thoroughly understood by the artist-craftsmen who specialized in this direction. In some of the large and magnificent houses erected by the nobility the ceilings were painted in the Italian style, but, of course, this was extremely expensive, and was only used for important rooms.

In all English domestic interiors the hearth and FIREPLACE are prominent features, and architects have generally made the chimney-piece the central point in their schemes of decoration. Often, when all the rest of the room is quite plain, there is an ornamental panel over the fireplace.

At this period the general type of fireplace consisted of a square recess edged with marble, generally coloured. That obtained from Genoa was highly prized for this purpose, and at one time could only be obtained from one Dutchman at Lambeth. Tiles were also used to line the hearth recess.

Charles II showed a great predilection for having fireplaces in the corners of rooms. Evelyn's comment on this (July 22nd, 1670) is that: " It does only well in very small and trifling roomes," which is perfectly true. In such rooms it has a pleasant homely appearance; but for more stately apartments is quite unsuitable.

Above the fireplace the general arrangement was that the panelling of the room was continued, but was used as a frame for a mirror or picture, and often enriched by additional carving or rather more important mouldings. Where carvings by Gibbons or work in his style are part of the decoration of the room, the *chef-d'œuvre* in the way of elaborate workmanship is generally to be found over the fireplace. So marvellous in technique are his trophies of dead game, fruit, flowers and vegetables, that one almost forgets how inappropriate they really are to their situation.

In these fireplaces, of course, wood was the chief fuel, and no " grate " such as is used in modern times was fitted.

Instead there was a plate of cast iron fixed into the back and fire dogs or andirons supported the logs.

The fireplates are often extremely interesting, and some are quite beautiful in their naive simplicity. Some of them are decorated with small detached ornaments such as rosettes, fleurs de lis, initials and dates, which were grouped at the will of the maker ; these were impressed in the mould be means of stamps, and when cast appeared as raised ornaments on the metal. Others more elaborate were reproduced from a complete model, and these were less subject to alteration. A very usual motif at this period is the Royal arms. The majority of these firebacks were made in Sussex and thence distributed all over the country. The casting of them was a very flourishing industry as householders prided themselves on the beauty of their hearths, and the quaint designs often display the individual interest taken in the work. Some of the most elaborate of the set patterns are apparently replicas or copies of foreign—probably Dutch—originals, and these are hardly so interesting as the unalloyed products of our native craftsmen. The fire-dogs were made of brass or iron as a rule, but in exceptional cases were of silver or of that very interesting enamelled cast brass ware which appears to have had a short-lived vogue at this time. It must have had a rich and gay effect, but it is questionable if the dogs so decorated were very practical, as enamel is so apt to fly at any abrupt change of temperature. There were also a few " dog grates," which consisted of a pair of fire-dogs connected by a grid : this supported the logs so that air got at them all round, and they burnt much quicker. Creepers were smaller supports for logs to lift them a little and make their adjustment easier as they burnt away. They were also used instead of fire-dogs, when these were so much ornamented that they would have been damaged by usage.

CHAPTER II

FURNITURE

THE furniture of Charles II's reign falls into two divisions, the first consisting of that produced under Court influence, the other the type favoured by those with quieter tastes. The former is often markedly luxurious in character, and generally shows traces of foreign influence in its design. After 1670 it was generally made of walnut, either solid or as veneer on oak and pine, and many other curious and finely figured woods were also used. The earlier veneer is generally ornamented with a simple cross band edging, but later elaborate and often beautiful designs were worked out. Among the wealthier classes silver furniture was not unusual, the metal being worked over a core of wood.

The extravagance of the King's immediate entourage was very marked, and contemporary writers have left us accounts of the furnishings of some of the establishments. Evelyn's *Diary*, 1673, April 17th, has an entry: "The Countess of Arlington . . . carried us up into her new dressing-room at Goring House where was a bed, 2 glasses, silver jars and vases, cabinets and other so rich furniture as I had seldom seene; to this excesse of superfluity were we now arriv'd, and that not onely at Court but almost universally even to wantonnesse and profusion."

"Oct. 4, 1683. In the Dutchesse of Portsmouth's dressing-roome * * * I saw . . . Japan cabinets, screenes, pendule clocks, greate vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseras, &c., all of massie silver."

The general trend of design was in favour of lightness and grace. Turning was much more slender, and carving, even when in high relief, was much less solid in appearance

than Elizabethan and Jacobean work. Carving was gradually being abandoned in favour of smooth surfaces with inlaid decoration.*

The typical chair of the period has a caned panel in the back with carved ornament on the cresting and supporting rails, and the stretcher rail is also carved. The legs and back uprights were sometimes carved and sometimes turned, often in the twisted or " barley-sugar " pattern, which is said to have been introduced from Portugal. The caning is of very fine mesh and beautifully even.

The carving of the rails is often most sensitive and artistic, and shows a wonderful feeling for the balance of the different parts. A design showing cherubs supporting a crown was a great favourite, and sometimes a crown is introduced amongst scroll-work without cherubs. The backs of chairs made early in the reign are shorter than those made later. The armchairs were very similar in design to the singles, but, of course, broader and rather more solid in treatment. The " day-bed" or *chaise longue* was a companion to these chairs. It took the place of the modern sofa to a certain extent, but was definitely meant for lying on—it was not intended for a seat. It consists of a cane-seated lounge with a movable support for the back at one end, so that the person reclining on it could either sit nearly upright with the legs supported on the framework, or else lie nearly flat, as he chose. The under-framing has stretcher rails on both sides, which are generally richly carved. These " day-beds " are somewhat rare, but when they are found are generally of a fine type of workmanship. Some of these chairs and other similar pieces are made in oak or pear-wood, but generally they are not so well carved as those made of walnut. Such pieces, of whatever wood, are, however, decidedly " Court " furniture, probably made before 1670.

* It continued longest in chairs and in mural decorations.

There were some delightful gateleg TABLES made of walnut wood at this time, and those with spirally turned legs and banded tops are the prettiest of their kind. Side tables, with turned legs and stretchers of similar character to those of contemporary chairs, were also in use. It should be noted that the turned legs of the earlier part of Charles the Second's reign are continuous to the ground, and the stretcher is fastened into a solid rectangular block reserved in the turned work for the purpose; towards its close the stretcher cuts the leg in two, the foot being dowelled through to the upper part. Some of the later have inlaid tops. One hears in 1667 of Pepys' friend, Mr. Povey (that "nice contriver of all elegancies," as Evelyn calls him) being "at work with a cabinet-maker, making of a new inlaid table." Probably it was at about that date that this style of ornament was introduced.

The expanding table was a novelty to Pepys, but was not unknown in earlier times. His first view of one excited his admiration, and he records it on May 28th, 1665: "To Sir Philip Warwick's to dinner, where abundance of company come in unexpectedly, and here I saw one pretty piece of household stuff as the company increaseth, to put a larger leaf upon an ovall table."

* CHESTS OF DRAWERS were made in considerable numbers, and were often mounted on a stand with carved or scrolled legs. Many of them are veneered with walnut, highly figured wood is generally used, and each drawer is surrounded with a widish cross band. The top drawers are often kept shut by means of a curious wooden spring beneath each drawer. This has to be pressed up from below before they can be opened, so when the long drawer beneath was locked all three were inaccessible. This plan economised both locks and time and is typical of the liking shown for secret recesses and

* Pepys' *Diary*, July 1st, 1661: This morning into the city to buy, among other things a fair chest of drawers for my own chamber.

drawers in much of the furniture of the time. Cabinets and nests of drawers enclosed by doors were also mounted in the same way.

Writing cabinets and bureaux were carried out in a similar style. In some of these the writing slope forms the front of the cabinet opening down in one piece. The fronts of these are often inlaid. A writing cabinet of this type, which tradition says, was given by Charles II to Nell Gwyn, has a dark walnut exterior and oak drawers inside. The keys have the Royal cypher in the handles. They were known as "scritoires," and were the receptacles for all the more important domestic and business documents.

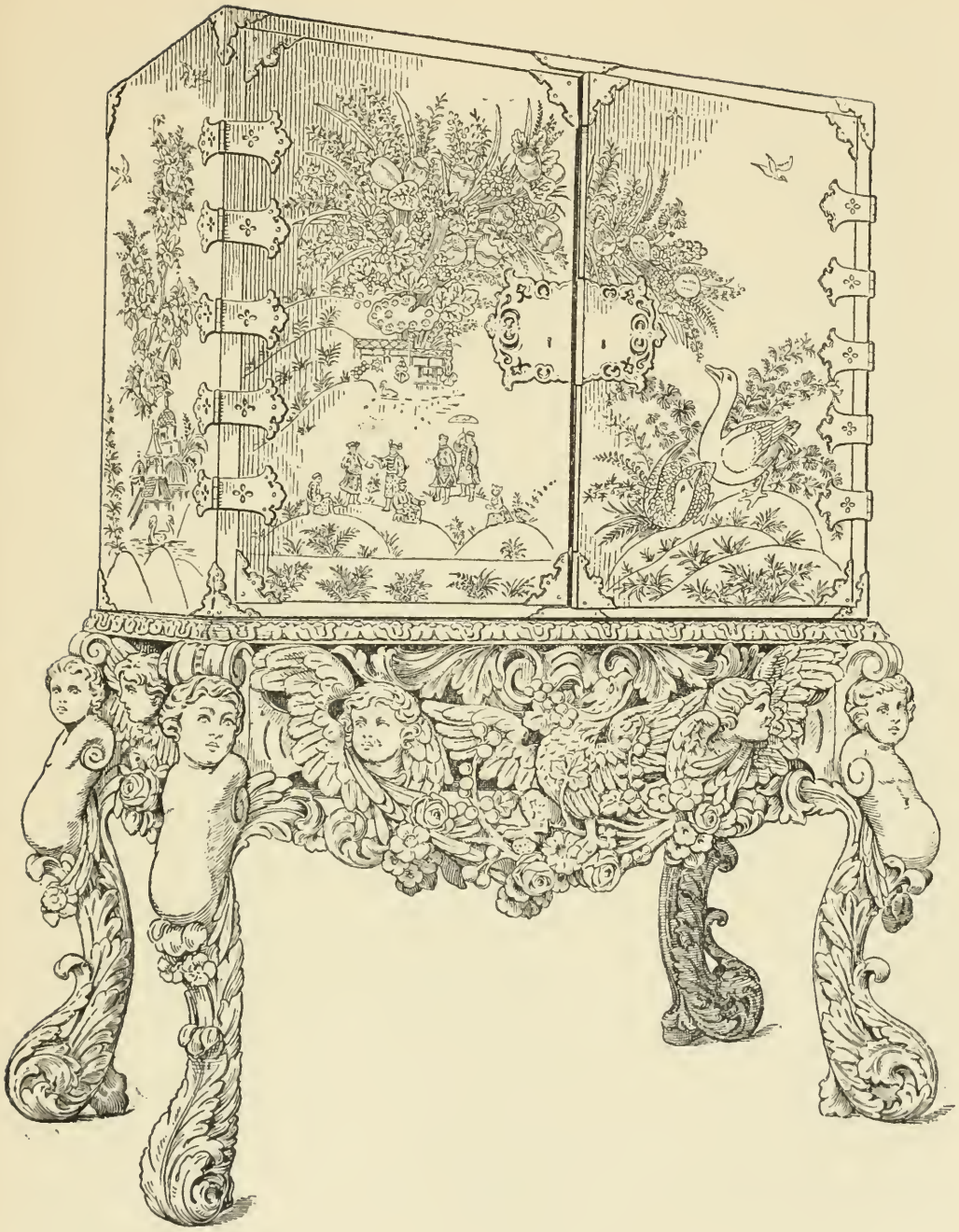
More magnificent were the Chinese lacquer cabinets on European stands, which were such a notable feature in fashionable rooms. These were scarce and valuable, and were sufficiently noteworthy to be commented on by writers such as Evelyn and Pepys when visiting the splendid houses of the nobility;* still they were imported in considerable numbers, and most fashionable people seem to have been supplied with them. The stands were often very rich, and were made of carved wood, frequently entirely gilt or silvered.

Glass-fronted bookcases and display cabinets for china were not in general use.

BEDS were more remarkable for the beauty of their upholstery than for the woodwork, which was generally concealed by the hangings. State beds were of rich silk embroidery or of velvet, and simpler ones had beautifully embroidered linen hangings. Often beneath the majestic four-poster was another small bed which was known as a "truckle" bed because it

* Evelyn's *Diary*, June 9th, 1662: "The Queen brought over with her from Portugal such Indian cabinets as had never before ben seene."

Evelyn's *Diary*, December 4th, 1679: "I din'd . . . at the Portugal Ambassrs. The staircase is sumptuous . . . but above all ye costly furniture belonging to the Ambassador, especially the rich Japan cabinets of which I think there were a dozen."



1. Chinese Lacquer Cabinet on English Gilt Carved Stand. V&A.

could be pulled out. Maid-servants often slept on such beds in their mistress' apartment.

MIRRORS were becoming more usual though still expensive and somewhat of a luxury. They were mainly imported from Venice, though the foundation of their manufacture here was laid. The heavy tax on their importation gave rise to their being smuggled in to avert its payment. An interesting correspondence still exists between John Greene, a London glass merchant, and his Venetian correspondent, in which he tells the latter to make two " facteries " or bills of lading, one to be correct, the other to be hidden in a false bottom to the packing cases. They were made of rather thin glass with a very faint bevelled edge. Their framing was in accordance with the general decoration of the room. Grinling Gibbons excelled in carving mirror frames, and in his panelling they may be found as over chimney centre-pieces. The plates were generally small, and sometimes two or three or even four are pieced together to form one large reflecting surface. Some examples are found framed in lacquer and stump embroidery. Other small pieces find a place in the needlework caskets. Toilet mirrors framed in silver, decorated in repoussé, sometimes in the " Chinese Taste," were appurtenances of the women of fashion.

LONG CASE CLOCKS were introduced into England soon after the Restoration. The cases, as a rule, are rather on the small side, and are of walnut veneer, lacquer (of European workmanship), or marquetry. The head is square, and there is no dome ; the pendulum door is also rectangular. Twisted pillars often flank the face, and these, in the case of marquetry examples, show wonderfully dexterous workmanship, often being covered with intricate inlaid patterns.

The early faces are of brass with a silvered circle for the hour numerals. The triangular spaces left at each corner outside the hour circle are generally filled with a brass casting.

At first this was a cherub's head and wings, later some scroll-work was added.

On the first introduction of grandfather clocks they only had one finger, and it is somewhat difficult to judge the exact time when this is the case, and fine clocks were soon made with a minute hand as well.

Clock and watch-making was a subject which attracted a great deal of attention, and a large number of clocks were made, which were objects of considerable pride to their owners. Many of the earlier clocks only went for thirty hours with one winding, and instead of a key they were often wound by pulling down the cords on which the weights were suspended.

The DRESSING and BEDROOMS at this time were used as reception-rooms of an informal character, and women vied with each other in the display of sumptuous and luxurious surroundings in their personal domains. Probably, except for the bed and toilet-table, there was little in the furniture of the bedroom that differed from that made for other rooms.

There is an interesting account of the surroundings of a woman of fashion of this time in Evelyn's *Mundis Muliebris*. This was not published till 1690, but was written several years before that date :

" You furnish her Apartment
With Moreclack tapestry, Damask Bed,
Or Velvet richly embroidered :
Branches, *Brassero*, *Cassolets*
A *Cofre-fort* and Cabinets.
Vases of Silver, *Porcelan* store
To set and range about the Floor ;
The Chimney Furniture of Plate*
(For Iron's now quite out of date :)
Tea-table, *Skreens*, Trunks and Stand ;
Large Looking Glass richly *Japan'd*.
An hanging Shelf to which belongs,
Romances, plays and Amorous Songs ;
Repeating Clocks." . . . . . .

* " Plate " at this time was synonymous with silver.

" A new Scene to us next presents
The Dressing Room and Implements
Of Toilet Plate, Gilt, and Embossed
. . . . . The Table Mirror . . . . . .
. . . . A pair of Silver Candlesticks, Snuffers and Snuffdish
. . . . A *Tea* and *Chocolate* Pot, Caudle Cup, Porcelain Saucers, Spoons of Gold."

Washstands in a special form do not appear to have been invented, probably the basin and ewer (sometimes of silver) stood on any suitable and convenient table. The wardrobe in its present form was non-existent, and garments were kept in chests of drawers and small hanging closets, or cupboards in the walls. The following interesting excerpt from an inventory of the household goods, " Mr. Sergeant N left with his son in March, 1666," quoted by Lady Newdigate Newdegate in *Cavalier and Puritan*, gives us a good idea of a bedroom at that date.

" IN THE GREAT CHAMBER."

" The chamber hung with fine pieces of tapestry hangings, a very large Bedstead with embroidered curtains and valence of broad-cloth lined with carnation-coloured sarcenet and seven plumes of feathers on the bed testers, two embroidered carpets, two arme chairs, four stools embroidered, suitable to the bed, a Down bed and bolster with striped ticks, a feather bolster at the head, and a wool bolster at the foot, a holland quilt, a red rug, three white blankets and a yellow blanket under the bed. A looking-glass embroidered with gold and another looking-glass, and a pair of brass andirons, a pair of creepers with brass knobs, brass fire shovel and tongs, a picture over the chimney. Carpets round the bed, five sweet bags, snuffers, two brasses et-cetera."

Side by side with this sumptuous style was that favoured by the less extravagant section of the community, especially

in the country. In some particulars of its design it had points in common with the Court furniture, but it was almost always made of solid oak, and instead of the elaborate veneer and inlay which adorned its contemporaries, it was ornamented with simple applied mouldings, generally in rectangular patterns. As a matter of fact, this furniture was a further development of the English oak furniture styles which had gradually evolved during the centuries, while the type which was growing in favour with the nobility and town dwellers was a foreign hybrid which was introduced owing to the constant search for novelty and luxury, though in its less extravagant forms it was often very beautiful, being made of fine wood by expert craftsmen.

The typical oak furniture of this time is rather plain and solid, the decoration generally consisting of applied mouldings arranged in geometrical patterns, and sometimes a kind of inlay in bold, simple designs. Carving was comparatively little used except on chairs, and was generally of much slighter character than that of former periods, and in lower relief. This furniture was made for the homes of the lesser gentry, the yeoman farmer class, and for the less important rooms of the greater houses, such as stewards' rooms, still rooms, kitchens, and such places, besides any rooms where delicate veneer and lacquer would have been out of place.

The dressers and chests of drawers often show the style in much perfection. The dressers consist of a long narrow table with two, three or sometimes more, drawers in a single row, mounted on four legs, the front two turned, the two on the wall side generally square. The drawers run on grooves, fitting on to slips of wood on the sides of the carcase, not on runners on the bottom as in later drawers. There is no range of shelves at the back of these dressers when they remain as originally planned, but they often had them added at a later date and a pot-board below also.

The oak of this time should not be black, but should have a rich, clear golden brown polish, through which the fine figure of the wood shows well.

The chests of drawers follow as a rule the usual lines, having generally two small drawers above and two or three long ones below, but the lower ones, in many cases, instead of gradually increasing in depth, alternate a deep and a shallow drawer. Some early examples have very deep top drawers and a shallow one beneath.

The patterns of the drawer fronts, both of dressers and chests of drawers, are diversified, sometimes three or four arrangements of moulding being shown on one piece. A split baluster ornament is not uncommon.

Oak gate-leg tables of this period abound ; they are generally made with plainly turned legs and plain square blocks at the base of each leg with no attempt at a foot, though sometimes they finish with a kind of ball.

The simpler chairs are generally built with turned legs and stretchers, and often with turned uprights with a slightly carved cresting rail. The central portion, which in contemporary Court furniture would be filled with caning, is occupied with flat, perpendicular splats with straight or waved edges. In the more elaborate chairs a little carving is added. Solid-backed chairs continued to be made, probably for farm-house use, as they were a valuable defence against draughts. They were mainly arm-chairs, and followed the traditional models handed down by generations of craftsmen. There had been very few light, easily moved chairs, in Tudor times (stools and benches being used) which led to country workers in wood adopting quite new ideas when called on to make them. There is a particular model of single chairs which is known as the Yorkshire type, which is noteworthy, the legs are very similar to the ordinary chair with turned stretchers, et cetera ; but the back has only two rails between

the uprights ; they are bow-shaped, flat, and carved in low relief, and further ornamented with small knobs or acorn-shaped projections.

Settles were in very general use in inns and farm-houses. The back was generally cut up into rectangular panels in the style of contemporary wainscoting, and the arms resemble those of the oak arm-chairs. The front below the seat was usually filled in with panelling. This arrangement was dictated by utilitarian consideration, as the main object of a settle was to keep off the draught. In these settles it is curiously rare to find the space under the seat made use of for storage ; a few have the back arranged so that it can be tilted up into a table, but these are decidedly uncommon.

Some of the oak four-posters are handsome, but they are generally, when richly carved, survivals as to style of an earlier period. The more characteristic specimens of this time show a panelled back and turned posts, the whole effect being somewhat plain in comparison with the magnificent oak beds of former days. It must be remembered, however, that the state beds of this period owed most of their magnificence to the upholstery, and the wooden four-posters were the everyday furniture of ordinary people. Even these were not provided for less important members of the household and servants, who slept on truckle beds or straw mattresses on the floors of passages and rooms whenever they could be removed during the day. In fact, sleeping arrangements were very primitive even for people in well-to-do circumstances.

FURNITURE BRASSES.—On each drawer there are generally peardrop-handles with a rosette-like back-plate and an escutcheon round the keyhole. These are of brass, and are cast or else pierced and shaped by hand out of sheet brass. The drops are fixed in place by a loop of iron wire. In very many cases the original peardrops have disappeared

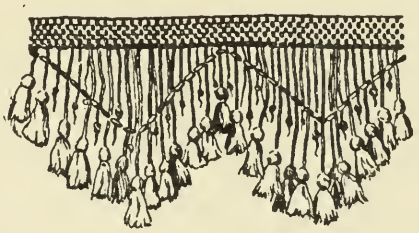
and been replaced by others fastened in by a brass bolt and nut. In many instances the rosettes have been removed as well and bail handles substituted in the eighteenth century, as the small early fittings seemed rather poor compared to the more extensive plates of a later date.

Keys were often very finely chased ; in fact, some of them were quite works of art. Locks were, of course, all made by hand and were expensive items, their number being often economized by the use of very ingenious wood springs, access to several small drawers being obtained by pressure from below when a long drawer had been unlocked, or two small side drawers could only be opened when a centre drawer was pulled out, one lock thus secured several drawers. In many cases these springs are now broken, as they proved too much trouble in practice. Their remains, however, may generally be observed on most bureaux and chests of drawers designed for the care of valuables. Locks on doors were still often removable and taken from place to place by their owners.

CHAPTER III

UPHOLSTERY AND FLOOR-COVERINGS

THE use of rich stuffs for furnishing purposes was a legacy from former days, and naturally the luxurious court of Charles the Second exploited it to the utmost. Curtains and wall hangings absorbed the greater part of the costly Italian velvets which, both plain and patterned, were imported in very considerable quantities. The English silk-weaving industry was still undeveloped, and the quantity of these rich stuffs which was made here was very small. Heavily upholstered furniture was the exception, and in most cases the cushions of the chairs were loose, not nailed onto the wood. Fringe was much used as trimming. Some of the heavy oak chairs have holes in the frames through which cord was laced in and out as a support for the cushions, and this makes a very comfortable seat. In renewing this lacing, a knot must be made at each hole or the fraying of one piece will mean the collapse of the whole seat. Cushions were often embroidered, and an account of the work used will be found on page 25.



2. FRINGE FROM WALNUT ARM-CHAIRS, COVERED CRIMSON VELVET, *c.* 1660.

For less sumptuous apartments linen and woollen fabrics took the place of silken upholstery. Cloth decorated with appliqué patterns was used for cushions, and linen, plain or embroidered, for bed hangings and other similar purposes. Anything in the nature of chintz or patterned cottons was a rarity, and the use of such fabrics was confined to the well-to-do.

Leather, in its stained and raised form, is found on some of the elaborate chairs imitated from Spanish and Portuguese originals, and in its plain state was used as upholstery for stools and chairs, especially in the earlier part of the reign. It is wonderful that the original leather covering should still be found on some of the chairs of this time, as these simple seats have had hard wear, unlike those covered with silk and embroidery.

The most characteristic embroideries of the time were, perhaps, the hangings of hand-spun linen worked with worsted in very large scrolling patterns of Oriental inspiration. They often bear a strong family likeness to the patterns of the cottons imported from India, and no doubt the details were derived from them though sometimes at second or third hand. Often the larger foliage is what William Morris called " inhabited "—that is to say, the outline of a large leaf is filled in with smaller sprays and foliage. The colours are sometimes bright, but more generally the scheme is a somewhat subdued one of blues, browns and olives, with the brighter tints introduced more or less sparingly in the flowers and birds ; the bottom of the hanging was generally covered with representations of hillocks adorned with small plants, houses and animals of varying sizes and with no regard to proportion. These hangings may most probably have been carried out for bedrooms and the less important apartments rather than state rooms for which they are less well suited than tapestries or woven silks and velvets. They are extremely decorative in combination with the oak furniture still made at this period. The stitches used are very numerous, but, though this wool work is generally known as " crewel work," the stitch now known as " crewel stitch " is, as a rule, conspicuous by its absence. This work was principally used for hangings, and does not appear to have been largely employed for covering furniture, though, of course, there are plenty of cases

where embroidered linen originally intended for curtains has been cut down for chair coverings.

The most artistic work of the time was that executed in " petit point," a slanting stitch taken diagonally across a single thread of fine canvas or coarse linen. This stitch was often used for working the seats of chairs and for covering the small cabinets which were so popular. The stitch had been in use in England for a long time previously, being very popular in Elizabethan times. It is easy to execute, though rather tedious, but its close resemblance to expensive woven tapestries encouraged home workers to persevere. Enormous quantities were made in Charles II's reign, to judge by the large amount which has survived. At this time the designs were almost always figure subjects and frequently depicted biblical scenes.

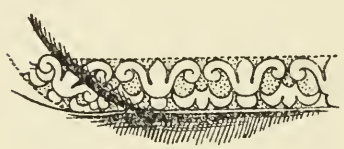
Another favourite furnishing embroidery was " Turkey work." It was used for table and floor coverings and the upholstering of chairs. It evidently was copied from Oriental carpets, as the patterns are often similar, and the cut pile shows the original source of inspiration. This was worked in wools of bright colours.

Perhaps the most remarkable Restoration embroidery is that known as " stump work." It consists of figures, animals, insects and flowers worked over a mould so that they stand out in high relief from the ground. In some examples they are almost in the round, in others the relief is slighter. There is an entire absence of proportion, and a snail many be larger than the head of a lady. The stitch is a kind of Venetian point, and is generally worked in silk on a ground of cream or buff silk or satin. Flat work in Italian satin stitch is often used in conjunction with this work, and, curiously, is often in very good taste, while the stump work is simply curious, and interests by its naïve design rather than by its beauty. Representations of the King and Queen under a canopy figure in the majority of specimens of this work, which is most generally

found in the form of framed panels or small cabinets fitted with numerous tiny drawers, wells and boxes. The number of secret recesses and drawers in some of these boxes is amazing. I have seen one with thirteen, and the owner was sure there were two more as there was still some space unaccounted for. Where these boxes have been kept under cover or in the original talc-panelled cases, they are often in a wonderful state of preservation. It is curious that the brass fittings should so often have been attached with the most total disregard for the design of the needlework. This style of stitchery was unsuited for chair-covers or cushions, but examples of mirror frames exist.

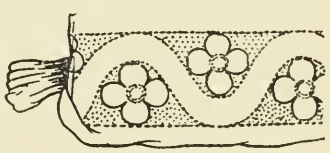
BED-HANGINGS were often of rich crimson or rose-red velvet; cloth, too, was in use for the same purpose. The arrangement of the curtains both for beds and windows was fairly simple, the material hanging in loose folds, caught up into natural looking loops with silk or gold cords and tassels. Embroidered linen was frequently utilised for bed-hangings, the curtains, valances and bed-spread being all en suite. A scarlet lining which appears to be original survives in several of these sets.

Bed-linen was often beautifully trimmed with lace and cut-work embroidery, the pillow-cases being specially selected for ornamentation; elaborate patterns were wrought into the linen itself by means of drawn-thread work, in conjunction with fine embroidery.



3. Cut-work Border from Sheet, 1673-4.

The work was confined, as a rule, to strips at each end of the cover or where the pillow was of the shape of a squab cushion to the return sides.



4. Pillow End ornamented with cut-work Band, 1673-4.

EMBROIDERY was much used for furnishing purposes, and much

time must have been spent in stitchery, especially by ladies in the country who, no doubt, found time hang heavy on their hands during the winter months.

PRINTED COTTONS were imported by the East India Company, and were used as bed hangings and covers, but probably only exceptionally for other furnishing purposes. They were, of course, at this time very expensive fabrics, and were highly valued for personal wear. There were a few places in England where fabrics were printed by the block-printing method, probably, as a rule, in imitation of Oriental goods. Examples of coarse linen with English printing, coupled with colour roughly applied by hand, have been found, but very little is known about the industry at this time.

WALL-COVERINGS were still one of the most important (also one of the most expensive) items in the furnishing of a house, and during this period there was great diversity in the methods used. Panelling,* tapestry, wall-papers and hangings of embroidery, and such textiles as velvets and brocade were all favoured.

Tapestry was still woven in England at Mortlake, the factory established by James I, though from 1667 it was no longer under the direct patronage of the King, having passed into the hands of Lord Craven. These English tapestries are less fine in technique and less brilliant in colouring than those of Gobelins weave, but they make a delightful background.

The designs used were seldom of contemporary date or of English origin. Far and away the most popular sets of hangings appear to have been those woven after Raphael's cartoons. It is somewhat singular that designs originally intended for the decoration of the Sistine Chapel of the Vatican

* Panelling was in oak and walnut, and has already been dealt with in Section 1, Chap. I, p. 5.

in 1516 should have been still in use and considered suitable for ordinary domestic purposes in the last half of the seventeenth century, but doubtless the fact that the original magnificent cartoons were among the nation's treasures of art led to the frequency of their reproduction. These hangings were costly on account of the enormous amount of work involved, and were sold for good sums according to the value of money at this period, even when second-hand. The invaluable Pepys gives us several entries on the subject. Under date October 8th, 1667, he records : " Not one good suit of hangings in all the house, but all most ancient things such as I would not give the hanging up of in my house."

He turned his mind to the purchase of some for himself in the following year, and on October 15th, 1668, recounts how he and his wife went " To Alderman Crow's to see a variety of hangings, and were mightily pleased therewith, and at last I think we shall pitch upon the best suit of Apostles, where three pieces for my room will come to almost £30.

16. " Do pitch upon buying his second suit of Apostles—the whole suite which comes to £83 ; and this, we think the best for us, having now the whole suite to answer any other rooms or service.

" To my aunt Wight's—they having hung a room since I was there, but with hangings not fit to be seen with mine, which I find all come home to-night."

There were eight scenes in the complete " Apostles " set, but for small rooms only a proportion of them would be used. Their sizes were varied by the use of different borders.

Other popular patterns of tapestries were those representing " amorini " sporting amongst vines, foliage or any classical landscapes. These patterns seem far more suited to purely domestic interiors than the more grandiose classical or biblical subjects and for smallish rooms are certainly far preferable.

Foreign tapestries, such as those of Gobelins weave, were also used ; in fact, such was the value of tapestry that it continued to be a treasured possession for long periods after its manufacture, so that late seventeenth century houses would often have tapestries of much earlier date adorning their walls.

Gilt leather was also used for wall-hangings, and Pepys notes the finishing of his dining-room with " green serge and gilt leather." The gilt leather probably used as a border.

While WALL-PAPERS have been in occasional use in England since early Tudor times, their employment was greatly extended after the Restoration. The earlier papers were mainly of small designs printed in one or two colours, or in black only, from wood blocks, while those which now became fashionable were of Chinese origin and hand painted. The grounds were of various colours, and the designs very large, and they must have made a most exquisite background for the " Japan " cabinets and " Indian Skreens " which were the delight of the Court circle at the end of the eighteenth century. The Chinese have used paper for their own houses from very early times, but the hangings made for the European market differ in style from those intended for native use. Those imported into England at this time are of extremely rich and brilliant character, but of a rather obvious type of beauty which lacks something of the subtilty which marks the finest Chinese work intended for native use. The touch is broad yet wonderfully delicate. The treatment is naturalistic as to detail, but the general arrangement is entirely decorative, giving an unique character to the rooms in which they are hung. The tints were originally very full and vivid, and even at the present day, when time has dimmed them somewhat, they put to shame modern papers which have not been hung as many weeks as they have years. I have seen a room in which such a paper was discovered under several others. An expert was called in, and by taking the

greatest care the superimposed layers were removed and the two hundred year old paper emerged in a very decorative condition, though, of course, requiring restoration here and there. Most of the patterns appear to have been based on plant growth. A largish tree or bamboo clump with peonies and other flowers surrounding it, and numerous birds flying or perching about it, was a very general subject. The panels of paper were backed with canvas before being affixed to the wall, and they were thus able to be removed from one room or house to another as required.

In addition to these Chinese papers, flock papers were also used. They imitated velvet or silk hangings as to design and general appearance, the pattern being printed or stamped in glue or cement and finely chopped wool or silk applied. This adhered to the wet glue, and when dry, and the superfluous material had been brushed off, the pattern emerged as a passable imitation of a velvet brocade. The result was only a copy of the more expensive material, and though it might give a superficially rich effect, would not appeal to fastidious tastes. The process was originally invented, it is said, by John Lanyer in 1636, but at that date was used with canvas and other textile grounds for floor-coverings as well as hangings. Perhaps these were the " counterfeit damasks " with which Mrs. Pepys' closet was at one time hung.

" Petit Point " (a stitch taken diagonally across a single thread of coarse linen or fine canvas) was also used for wall-hangings in obvious imitation of woven tapestries, which, when evenly worked, it much resembles. The amount of work required for the hangings of a room must have been simply appalling, yet the ladies of the time applied themselves to the task undismayed. The designs chosen were similar to those of Tapestry, but usually on a somewhat smaller scale where figures are concerned. The colours are generally bright and the whole effect is pleasantly gay.

The expense of hanging rooms with the rich silks and velvets must have prevented their use by any but the wealthy, as they were almost all imported and were extremely expensive, the patterns used were mostly very large in raised pile on silk or satin ground. It is probable that in humbler houses, where panelling was not employed to cover rough walls, canvas or coarse linen was strained on battens as a substitute for more elaborate decoration. Designs were sometimes roughly printed on the material.

The use of woven FLOOR-COVERINGS was looked on as being in the nature of a luxury, as the greater number of carpets and rugs were still imported from the East. Turkey carpets were the most usual, and were much prized. They were copied in needlework, a most laborious proceeding, as each tuft had to be fixed by hand and cut. Other carpets were worked in cross-stitch, which was quicker to do but not so durable. The designs of these monumental pieces of work appear almost invariably to have been based on Oriental originals.

Skins were in use for rugs in the less stately apartments and humbler establishments. No covering was usual on staircases or passage ways.

Small carpets and rugs such as we should consider suitable for floor-coverings were frequently used for throwing over tables, and probably most of the carpets mentioned in contemporary inventories were intended for this purpose.

Floor carpets when used did not cover the whole room, but were more in the nature of large rugs leaving a wide margin round, or else a portion of the room was covered, the rest being left bare.

CHAPTER IV

TABLE APPOINTMENTS

CHINA.—The import into England of considerable quantities of Chinese porcelain set English potters seeking for the method of making similar ware, but in the seventeenth century they were still far from having discovered it. There was, however, a considerable manufacture of fine stoneware which emulated the productions of China and of Germany.

The custom of tea drinking, which was beginning to be a fashionable luxury among Londoners, led to a demand for suitable equipages for the tea-table. Genuine Oriental porcelain was very scarce and expensive, the Elers brothers therefore started the manufacture of tea-pots in imitation of a kind of red Chinese ware, for which they had discovered a suitable kind of clay. This pottery is beautifully made and finished, and often is decorated with a raised sprig of blackthorn or prunus. They also made other kinds of stoneware, such as "brown mugs," commonly called "Cologne or stoneware." They had learnt this art in Germany.

Dwight's ware was made at Lambeth. He claimed that it was a true porcelain, but as a matter of fact, it was a kind of fine stoneware. It was almost white, and when very thin is almost translucent. He also made coloured ware—marbled brown and red. Among his principal pieces are some very beautiful statuettes and busts. If he modelled them himself, in addition to being an excellent potter, he was also a very fine artist, one bust in particular, that of Prince Rupert, would tax the resources of modern kilns in the firing, and is a remarkably fine piece of modelling.

At Lambeth delft ware was made in a variety of forms

during the seventeenth century. It was mainly a copy of the Dutch ware, and is inferior to it both in glaze and decoration. Much of the Lambeth products was of a utilitarian character. Some of these homely pieces are particularly quaint. Noteworthy are a set of plates bearing each a line of the verse :

5. LAMBETH DELFT. PLATE NO. 2. MERRY MAN SERIES.

" What is a Merry Man ? Let him do What he Can
To Entertain his Guests. With wine and Merry Jests.
But if his Wife do frown. All merriment goes down."

These lines are also often found on wooden roundels, which may have served as dessert plates, or possibly they may have been parts of some game.

Lambeth Sack Pots are very picturesque objects : they were used to bring wine to table as an alternative to the bottle of coarse green glass into which it was often drawn. These pots are squat in shape, with a handle to one side, and were often mounted in silver. Apothecaries' pots and bottles were also made at this factory, and are very interesting ; they must have made the apothecary's place of business a much more picturesque spot than the chemist's shop of to-day. A feature of this Lambeth factory is that almost all their designs were copies of either Continental or Oriental wares, probably this was because their London patrons demanded something which looked like the expensive imported pottery to which they were accustomed.

The Slip ware of Staffordshire and Derbyshire, which was made for the surrounding countryside, and records the births and marriage of the local yeomanry and other simple-minded folk, is almost startlingly naïve in its originality. This ware is only suitable for use with the oak furniture of the time, and would be quite out of place in connection with walnut or lacquer—though actually contemporary with it.

This kind of ware, though principally made in Staffordshire, was also manufactured at one or two factories in the South. The designs are formed by the use of semi-liquid clay or slip of various colours in a manner somewhat analogous to that in which a confectioner ornaments his cakes with pink and white sugar.

The process of decorating this slip ware is very characteristic, and it is a matter for the keenest regret that the eighteenth century potters, instead of developing this style of decoration, which is particularly suited to the material, sought after other goals, and were content to degenerate into slavish followers of foreign styles and to find their chief satisfaction in close imitation of other wares or even other materials, such as stones or gems.

The ordinary mugs and pans of household use were of coarse brown earthenware—but pottery played a much smaller part in the domestic economy of the seventeenth century than it does in our day. Its place was largely taken by pewter, wood and glass.

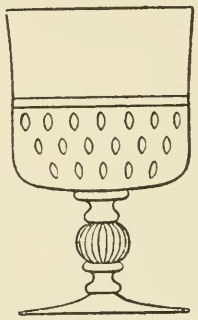
GLASS was at this time the most usual substance for drinking vessels, especially those intended for wine, beer and spirits, which were the principal liquids consumed in this country, as the modern hot drinks—tea, coffee, and cocoa were only just introduced.*

* Pepys' *Diary*, September 25th, 1660 : " I did send for a cup of tea (a China drink), of which I never had drank before." (Note in Lord Braybrooke's 1854 Ed.) " Coffee, chocolate and a kind of drink called tea, sold in almost every street in 1659, Rugg's *Diurnal*. Tea was then so scarce in England that the infusion of it in water was

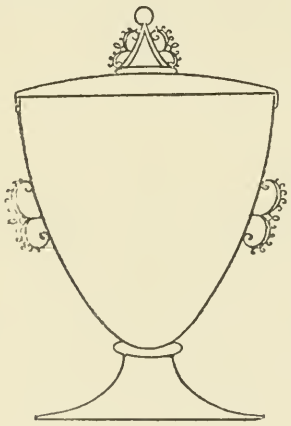
The ordinary common glasses were of most delightful shapes, and though few of them have survived to the present day, we know exactly what they were like, as we have the office copies of the very drawings which were sent out to Venice with large orders for glasses for beer and different kinds of wine and brandy and other drinks.

It is extremely interesting to have these accurate full-size models, which can be perfectly reproduced for use by those who want to have all their table appointments in keeping with the period of their furniture, as it would be impossible to obtain sufficient genuine old ones of this date for use. The most usual form is a funnel set on a short stem consisting of one or more knops. Some were cylindrical, others were shaped like a truncated cone. The stems are invariably short and ornamented with mouldings the plain "pipe" stem being quite unknown. Some of the large "beere" glasses have covers, as this liquor was often drunk hot. There were also small vessels like our tumblers, for brandy. The material was not invariably clear, but some of them are specified as enamelled and others "speckled chalcedony," and others to be opaque white. A few bottles of simple shape and double flasks for oil and vinegar are also among the drawings.

6. Anglo Venetian Wine Glass.



7. Anglo Venetian Drinking Glass.

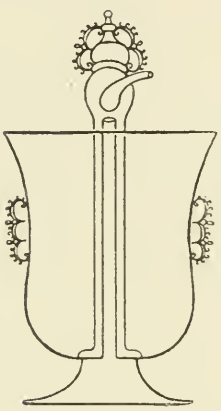


8. Anglo Venetian Beer Glass.

taxed by the gallon, in common with chocolate and sherbet. Two pounds and two ounces were in the same year formally presented to the King by the East India Company as a most valuable oblation." (*Quarterly Review*, Vol. VIII, p. 141).

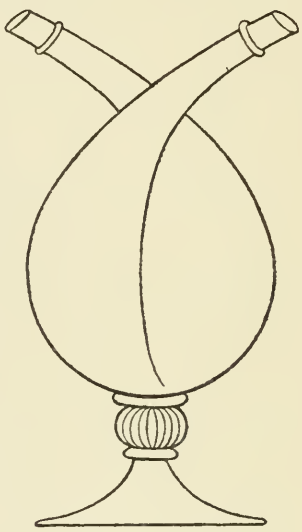
9. Wine Bottle of Pepys' Time. Heavy Black Glass.

Wine does not appear to have been decanted into ornamental bottles, but to have been brought to table in the dark green bottles into which it was drawn from the cask. It was not usual to keep it long in bottle, as it was commonly matured in the wood, the shape of the bottles at this time, therefore, is not one adapted for storage, as they do not lie well on their sides. Wine bottles were often stamped with the crest of their owner.*



10. Anglo Venetian Syphon Glass.

The greatest number of drinking vessels in use in England came from Venice, and besides the ordinary glasses described above, there were many very delicate and beautiful typical Venetian shapes in general use in the houses of the wealthier classes. Many of these had touches of colour in the stems, which were often shaped like entwined serpents. The bowls were much wider and shallower, and the stems taller and more graceful than the glasses of ordinary quality; they were very easily broken, and numerous fragments have been discovered among the débris of the Great Fire.



11. Anglo Venetian Oil and Vinegar Cruet.

Besides these imported glasses, some glasses were also

* Pepys' *Diary*, 1663: 23rd October. "To Mr. Rawlinson's, and saw some of my new bottles made with my crest upon them, filled with wine."

made in England, a few in the Venetian style at a factory at Greenwich, which was under the patronage of the Duke of Buckingham. Later on a kind of glass known as flint glass was introduced, and what was afterwards a most important industry was started, but the products were at this time mainly of an experimental character. The aim of these new factories was to obtain a much heavier and clearer metal than the Venetian, which was light in weight, slightly clouded and broke very easily. Towards the end of Charles II's reign success was attained, but the greater part of the table glass used in the seventeenth century was of a light kind, with thin bowls and the balls and knops of the stems hollow.

Cut glass was not made in Venice or England at this time. Any decoration was by means of ribbed mouldings and applied ridges and purflings of glass, "prunts" (a kind of ornamental seal made of glass), twists and lines of plain or coloured glass, and also by designs and inscriptions scratched with the diamond point.

SILVER.—During the Civil Wars an enormous amount of Silver, both domestic and ecclesiastical, was melted down for coinage, or, in some cases, simply cut into pieces and used as money without being minted, and under the Commonwealth there had been little temptation to purchase silver plate for the purposes of display, as all such ostentation was deprecated. On the Restoration of the Monarchy, coinciding with the increasing wealth of the country, those who had previously been used to the lavish display of cups and dishes on buffets and side tables, naturally desired to see their lost treasures replaced. Hence there arose a great demand for all silversmith's work. There had been, however, a break in the continuity of traditional design, and the silver of the Restoration period is quite distinct from what had gone before. It is clear that the main ideas embodied in the porringers, bowls, and dishes with their somewhat squat silhouettes and rich

repoussé decoration, were imported from the Continent, probably from Holland.

Almost all the silver of the period is beaten up from comparatively thin sheets with handles and other solid parts cast, and a decoration of repoussé tulips and similar flowers and various animals. These creatures, generally lions or dogs, are, as a rule, very small in proportion to the flowers which surround them. A somewhat " liney " treatment of Chinese patterns is also met with.

A rather noticeable feature of many of the porringers, salvers, and similar pieces is that the rims or lips are not thickened or adorned with an added moulding in the manner which became usual later, a certain degree of stiffening is sometimes imparted by means of a slight wave at the edge.

12. Silver Porringer with Cover. Repoussé Decoration, 1669.

Tall standing cups were much less frequent than before, their place being taken in a measure by the stemless caudle cups and porringers. These were two-handled vessels with lids, very much like our modern sugar basins. They are decorated in the usual repoussé style or in a Chinese pattern in extremely low relief.

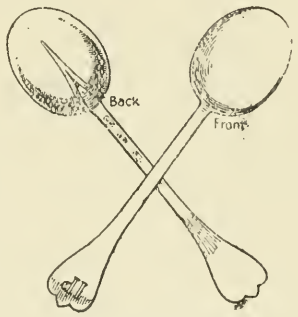
Towards the end of the period Monteiths came into fashion as part of the drinking equipment. A Monteith is a large round punch-bowl with a curious castellated rim round the top. The glasses were arranged in this so that the lips were in the water with which it was half filled. When it was put on the table the rim was removed, and the important process of mixing the punch began. At this time it was not customary to drink wine with meals, but it was a separate festivity afterwards.

Salvers and rosewater dishes are often of very rich design,

the actual drawing and details of the floral repoussé work are not so particularly good, but the disposition of light and shade and the curves of the rims are really excellent.

Candlesticks were beginning to be made in silver in various designs, a quite simple pillar fitted with a grease tray half-way down was perhaps most frequent; others rather more elaborate, consisting of a square base supporting a pillar ornamented with reeding. None of these candlesticks has a removable nozzle.

The change in the style of silver design that occurred about 1660 is nowhere more manifest than in the spoon. Until that date the bowls were fig-shaped, being broadest at the point furthest from the handle which, as a rule, was round, square or hexagonal, having at the top some ornamental device such as that which characterises Apostle spoons. Now the bowls approach the oval in shape, the stem is flattened and the top part is spread out and generally divided into three lobes at the top in the style known as *pied de biche*. The handle is continued onto the back of the bowl in the form of a raised ridge, gradually tapering to nothing. The term "rat tail" accurately describes their appearance. The back of the bowl has sometimes further decoration in the shape of arabesques, so probably when they were put on the table they were laid the reverse way to what is now usual. These spoons are generally of a large size. "Tea-spoon" sizes being a decided rarity till quite the century's end. Silver forks were another innovation of about this date. Until the middle of the seventeenth century our ancestors used the knife to cut up their food and conveyed it to their mouths either with their fingers or by impaling it on the pointed end of the



13. Silver Spoons, 1667-1669.

knife. Earlier forks appear to have been provided for eating pears and green ginger only. The seventeenth century fork had three, and sometimes four, prongs and a handle similar to the contemporary spoons. The practice of engraving initials or a crest on the handle was now first possible and was usual.

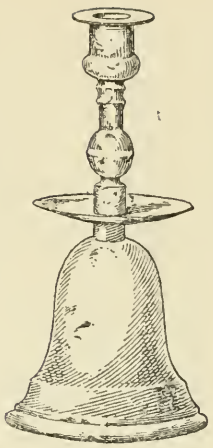
A few solitary silver tea-pots were made just at the end of Charles' reign, but the vogue of tea drinking had not yet reached its full height, and probably earthenware—Oriental or English—was much more usual.

The ordinary dishes, plates and basins and many other ordinary household necessaries were, in the seventeenth century made of PEWTER. Roughly, this substance took the place of our modern earthenware. It was not only in use in middle-class and humble houses, but for general purposes was the stand-by in every class.

Pewter is an alloy of tin with some other metal in the proportion of about four to one. Copper, brass or lead are the most usual additions, where a great deal of lead is used the alloy is of a low standard. The idea, which is very prevalent, that silver was a main ingredient of the better kinds of pewter is quite a mistake. Ordinary good quality pewter can be polished so as to resemble silver if it is in good condition without any deep scratches or abrasions.

The English pewter of the end of the seventeenth century is very plain and unadorned. The general method of manufacture was by casting and then turning to give finish, and pare away the redundant metal. Handles were cast separately and soldered on.

Candlesticks of pewter were apparently still made with bell-shaped bases both high and low, in much the same patterns which were in use at the beginning of the century, the column pattern with a grease tray half-way down, which was popular in brass, was also made in pewter, though it is



14. BELL-SHAPED CANDLESTICK. PEWTER. CHARLES II

rare to find it surviving in good condition. Plates of several sizes were a necessity in every house; at this time they were made with a strengthening rim underneath the edge. Dishes were still round, the oval shape not having been introduced, and meats and other solid foods seem to have been served on round dishes of various sizes, with bowls or basins for more fluid things. Porringers were used for plum porridge, furmity and similar dishes. Pewter spoons were in general use, and were made in the same patterns as the silver ones which, no doubt, served as the model when the moulds were being made. The majority of vessels in pewter follow the general outline of their silver contemporaries, but they are almost invariably plain, though much of the silver from which they were copied was elaborately decorated. Pewter is comparatively soft, so that, though repoussé patterns are very easily worked, they are just as easily defaced by wear and more especially by cleaning, so the undecorated surface is far more practical and is almost invariable in work of British pewterers.

The low flat lidded tankards are amongst the most characteristic of the pewter drinking vessels, their lids were useful because beer was appreciated as a hot drink, either plain or spiced.

KNIVES and FORKS were now beginning to be provided by the host for the use of his guests, though it was not universally done. The knives had pointed blades, and the prongs were of steel, set into a bone, ivory or agate handle.

Imported damask LINEN for table use was not so general as the home spun and woven fabric, decorated with fine designs in drawn and cut-work. The samplers of the time show us a fine selection of the patterns used for adorning household linen, the care and management of this important item being an integral part of the careful housewife's education.

CHAPTER V

DECORATIVE ADJUNCTS

THE works of the Italian masters were, perhaps, the most admired form of art, but the seventeenth century Englishman was eclectic in his tastes, and having made the Grand Tour and become acquainted with the treasures of antique art to be found on the Continent, he aimed at possessing some specimens of his own—statues if he could afford them, or small gems or medals.

The decorative work of China and Japan was also much admired, but on the whole—except for lacquer cabinets—it seems the items " in the Indian taste " were considered less dignified than classic or Italian art, and therefore were relegated to the more intimate and smaller apartments where perhaps their delicate workmanship and minute detail could be better appreciated. Though extraordinarily fine pieces of Chinese decorative art were introduced into this country in the seventeenth century, it does not appear that their real artistic merit was fully appreciated ; they rather seem to have been treated as delightful curios. No doubt the charm of their surface and beauty of colouring made a strong appeal, but the owner of fine lacquer screens, who could deliberately cut them up as panelling and even suffer them to be mounted upside down by ignorant workmen, can hardly have appreciated wherein their true beauty consisted.

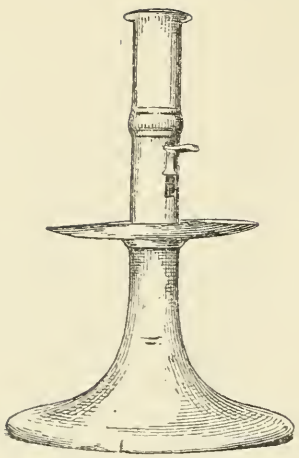
The promiscuous hanging of unrelated pictures here and there on walls had not yet come into fashion ; they were, as a rule, assigned a particular place in the scheme of panelling, and sounded a definite note, while portraits were often painted purposely for the place they were intended to occupy. Rooms hung with tapestry naturally required no other decoration

on the walls, and Chinese wallpaper was almost as " furnishing " a covering, a few smallish mirrors and candle sconces being quite sufficient.

Oriental China, embroidery, flowers in graceful Venetian glass vases were all items which were found in the " cabinets" and " dressing-rooms " of those who loved to have beautiful things round them, and boxes and trinket cases in stump embroidery of silk or beads, and books in richly tooled or embroidered covers all added to the general effect of colour—brilliant as to tint but subdued by being broken into small patches—which seems to have been a characteristic of the Restoration domestic interior of the richer kind. As a background for the vivid hued satins and rich laces of the fashionable costumes nothing could have been better designed. Many of the individual items are merely pretty, and have little to command them beyond the sheer skill shown in their making, but they fit into their surroundings, and to be appreciated they must be considered with regard to their original environment. In very many of these objects which display the minor arts and crafts, we find the figures of the King and Queen introduced. Charles had a great hold on the affections of his people, and they displayed their loyalty by the frequent use in ornament of the Royal portraits, Royal Arms and the crown.

For sheer decorative effect the methods of lighting in vogue in the seventeenth century leave little to be desired, but the illumination can never have been very brilliant. The chief source of light was candles set in candlesticks, sconces or " branches " (as we should now say, chandeliers). The most usual materials for these were brass and pewter, though silver was beginning to come into use, and wood also.

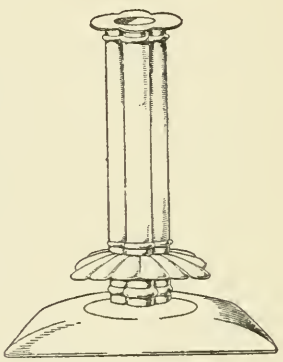
The typical seventeenth century brass or pewter candlestick has a large grease tray half-way down and a small socket. It is generally made of solid metal, and is somewhat



15. Brass Candlestick, Charles II.

heavy for its size. There is no removable nozzle, so the burnt-out candle end often had to be picked or melted out, though sometimes a bolt was provided to push it out with. Pewter 'sticks of this period are rarer now than brass ones, as they were easily injured, and when damaged it was customary to hand them to travelling pewterers, who would straightway melt the metal up and remould it into another pattern.

The silver candlesticks, which are now somewhat rare, also served as a model for another type of pewter 'stick. These generally consist of a round or rectangular fluted pillar, and have square or octagonal bases. There is a knop half-way down, and the foot is dished to prevent any falling wax from overflowing. These are seldom of any height and appear somewhat squat when not in use. Cast stems of the baluster type were also creeping into use in silver; they were mounted on hammered bases. This type does not appear to have been copied in brass until later.

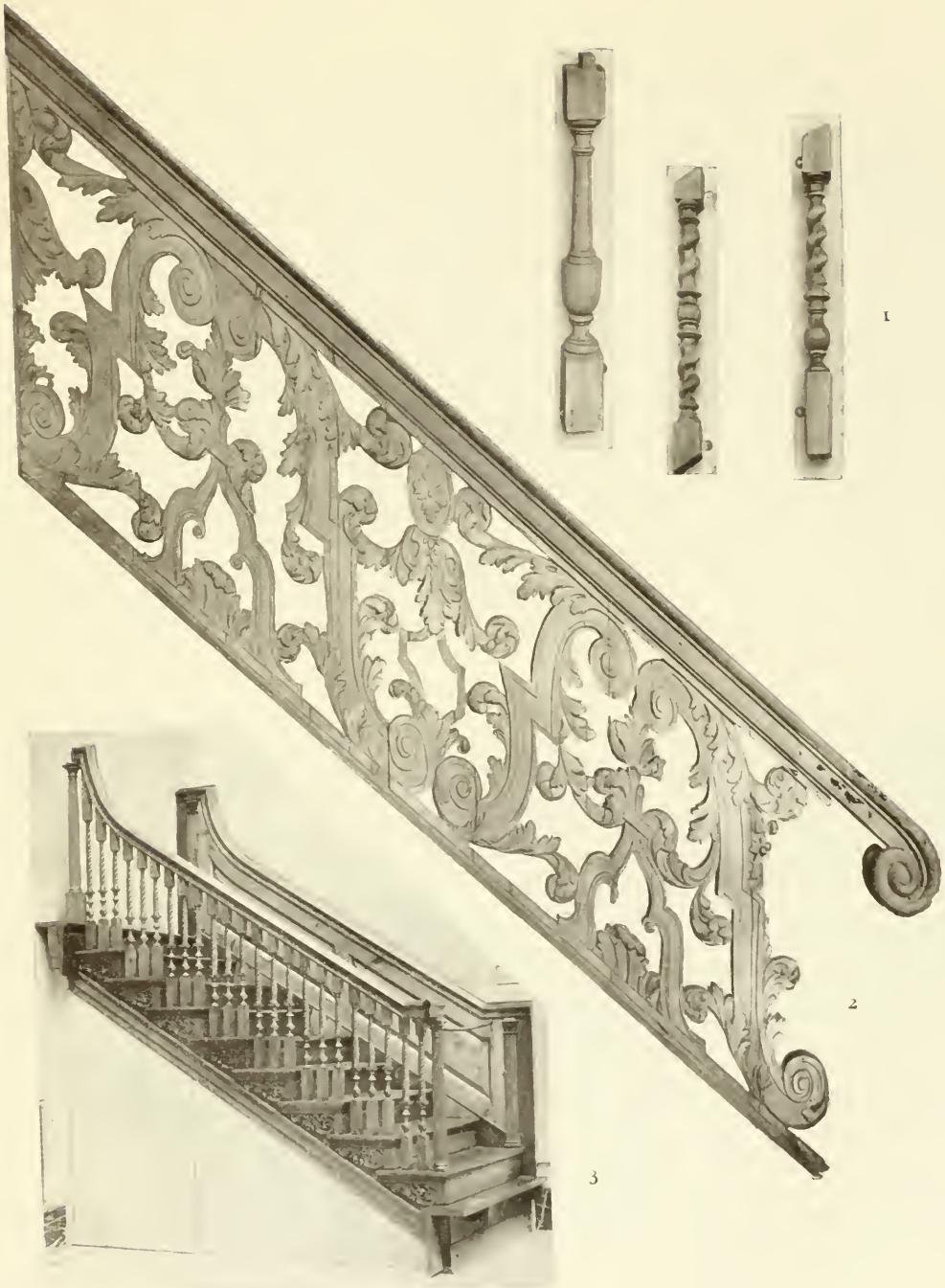


16. Silver Candlestick, 1668.

Turned wood was also used for candlesticks, the twisted spiral pattern being a favourite one. Some of these are quite large, suitable for standing on the floor.

The sconces for wall use were of pewter, brass and silver. They are generally oblong in shape, with an arm for a single candle. Pepys, in January, 1662, bought some of pewter, and writes: "At home seeing how my pewter sconces which I have bought will become my stayres and entry." The hanging "branches" were a fashion probably introduced from

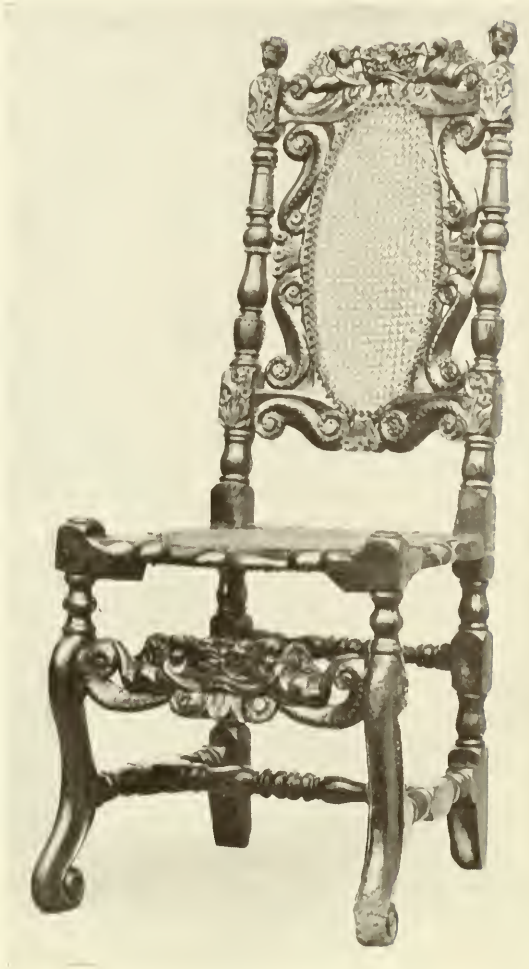
Holland, and at this date were hardly usual in private houses, though some may have adopted them. The most ordinary shape consists of one or more brass balls hanging from a chain, each ball supporting a tier of arms. They are most decorative adjuncts, but are too massive and heavy for any but a fairly lofty and large room.



1. Balusters dating from about 1670.
2. Balustrade of carved limewood with oak rail.
3. Staircase of carved pinewood. About 1680. V. and A.

SECTION I. PLATE I.

1

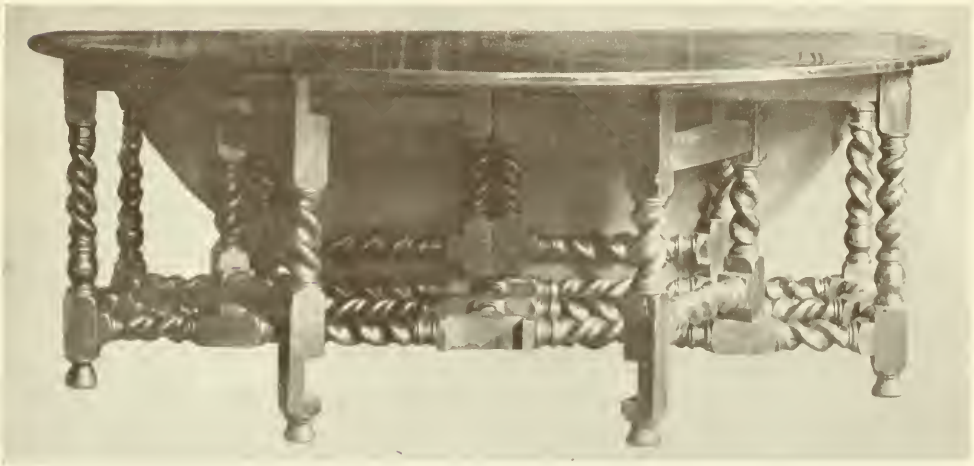


2

1. Armchair of carved walnut. Charles II. V. and A.
2. Chair of carved walnut. Charles II. V. and A.

SECTION I. PLATE II.

1



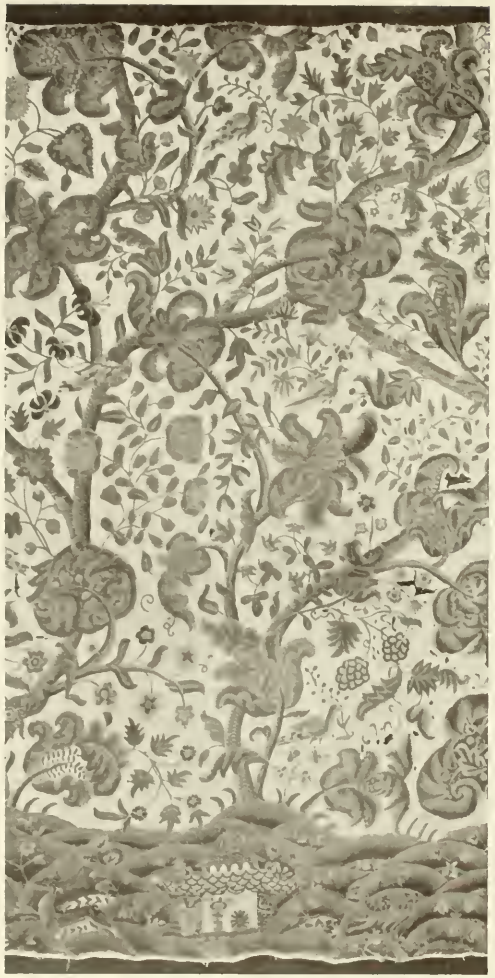
2

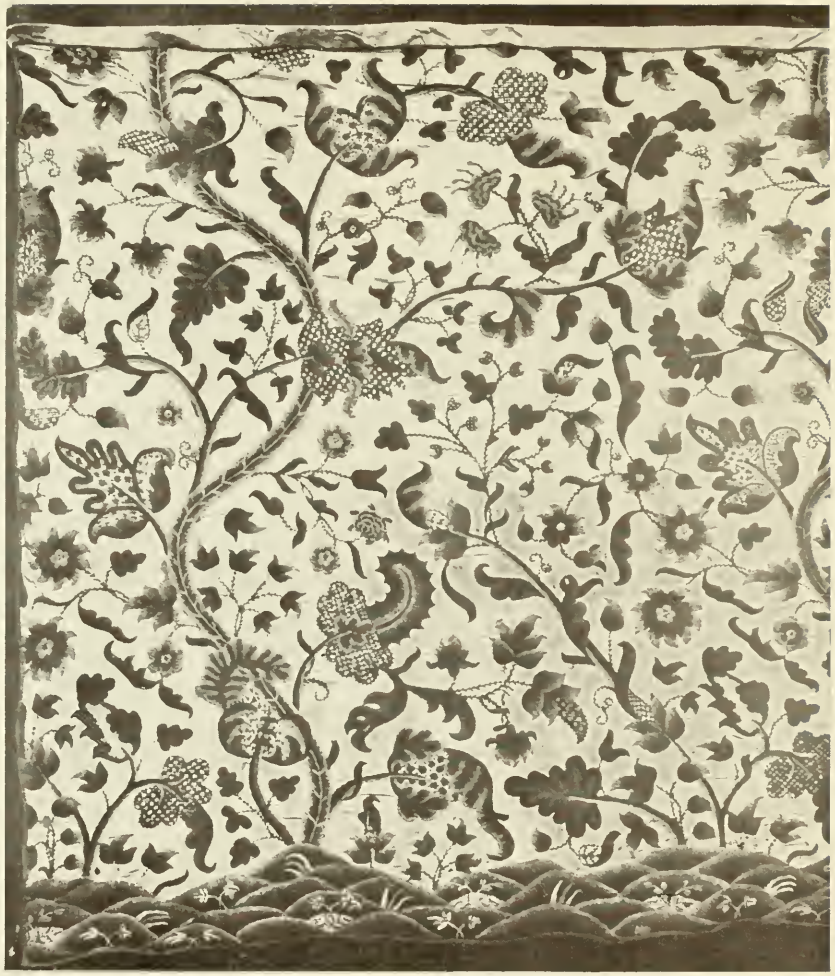
1. Daybed of carved oak and walnut with movable head and loose cushions. Charles II. V. and A.
2. Gateleg Table of turned walnut. Charles II. Messrs. Gill and Reigate.

1

2

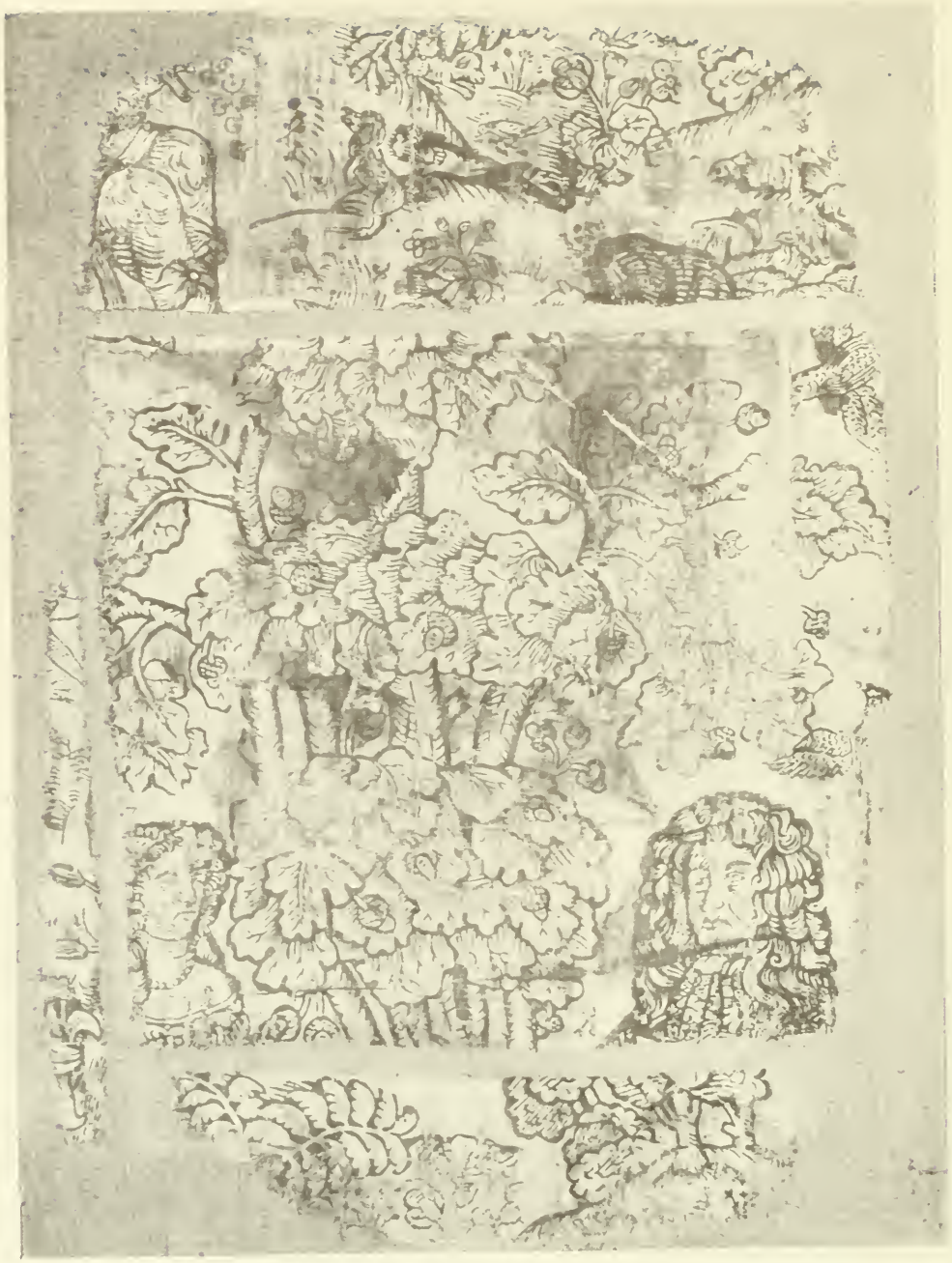
1. Chair of carved and turned walnut. Charles II.
2. Chest of Drawers of oak and cedar with applied mouldings. Second half seventeenth century. V. and A.





Wall-hangings of linen and cotton embroidered with coloured worsteds. Late seventeenth century. V. and A.

SECTION I. PLATE V.



Wall-hanging of coarse hand-woven canvas in black outline printed from wood block. Portions are coloured with a brush. The figures may be Charles II and his Queen. V. and A.

SECTION I. PLATE VI.

1

2

3

1. Cabinet Workbox. Exterior decorated with stump work. Charles II.
2. Silken Hanging. Charles II. Messrs. Warner and Co.
3. Cabinet Workbox. The raised embroidery is covered with beads. Charles II.

1

2

3

4

1. Pottery Vessel decorated in slip. V. and A.
2. Silver Salver. Hall mark 1664–5. V. and A.
3. Turned Brass Candlestick. V. and A.
4. Silver Cup and Cover. Hall mark 1679 and 1683. V. and A.

SECTION I. PLATE VIII.

SECTION II

THE END OF THE SEVENTEENTH CENTURY AND THE BEGINNING OF THE EIGHTEENTH

CHAPTER I

FITTINGS AND PERMANENT DECORATIONS

THE increasing prosperity of the English nation during the last quarter of the seventeenth century led to an enormous number of houses being built. Beginning with the King and Queen, who were adding to, and generally refurbishing Hampton Court, all ranks of Society were taking steps to house themselves in accordance with the new ideas of beauty. The wealth of the middle classes enabled them to establish themselves in a decidedly luxurious way, and Defoe, in his *Tour through Great Britain* (published in 1722) gives an interesting account of the amazing number of houses which had been erected at the end of the preceding century.

" All those villages which may be called the neighbourhood of the City of London . . . are increased in building to a strange degree within the compass of 20 or 30 years past at most. The village of Stratford is, I believe, more than doubled in that time. . . . Nor is this increase of building the case only, but the increase in the value and rent of the houses formerly standing advanced at least a fifth part, some say a third part. This is the most visible at Stratford, in Essex, but it is the same thing in proportion in other villages adjoining . . . In which place . . . above a thousand new foundations have been created, besides old houses repaired, all since the Revolution.

" This increase is, generally speaking, of handsome large houses from £20 a year to £60 a year, being chiefly for the habitation of the richest citizens, such as being able to keep two houses, one in the country and one in the City, or such

as being rich and having left off trade live altogether in these neighbouring villages. They tell me there are no less than two hundred coaches kept by the inhabitants of these two villages."

The classical style of Wren and his followers governed the architecture of the more important mansions, but, for smaller houses, where the conditions made it necessary that economy and convenience should be studied rather than appearance and outside effect, the style of building was as a rule only a further modification of the traditional English method. Every effort was made to get a symmetrical effect in the arrangement of doors, windows, and chimneys, and everything was balanced and in one proportion. Gables were no longer built, a straight roof-line being almost universal, light was admitted to rooms on the top story by means of roof dormers, which are often an attractive feature in the houses of this period. The majority of the less pretentious dwellings are very plain, and as a rule there is only a little ornamental work centring round the front door, where a pediment and a coat of arms are often boldly worked in the stone. Nevertheless, in spite of the absence of added decoration, these well proportioned frontages are generally admirable.

In many cases, houses of an older period had new fronts built to give a modern air to the structure, and the front rooms were enlarged and a well-proportioned staircase added at the same time. Defoe remarks on the frequency with which this was done in his account of the town of Perth in his *Tour* above quoted.

" The town was well built before, but now has acquired almost a new face (for as I said), here are abundance of houses new fitted and repaired, which look like new."

Both in provincial towns and for country houses, large and small, the same plan was adopted. It is often very

interesting to trace the developments of a house which has been modernized in this way, and, where possible, the furniture and decoration of each room should be of the appropriate period, thus emphasising the transition.

The interiors of houses built at this time show a nearer approximation to modern ideas of comfort than do their predecessors. In large mansions, besides the important rooms for entertaining, numerous smaller apartments were provided, where the members of the family and household could pursue their several avocations. As passage-ways were now more frequent, these rooms gave an amount of privacy to home life which had been practically unattainable earlier, when all rooms opened out of one another, a plan which still continued to be employed for State rooms.

Bathrooms were sometimes provided, though they were so uncommon as to be considered worthy of special mention in the description given by Celia Fiennes of Chatsworth.

" Within this is a batheing-roome, ye walls all with blew and white marble, the pavement mixd one stone white, another black, another of the Red vaned marble. The bath is one Entire marble, all white, finely veined with blew, and is made smooth. It was as deep as one's middle on the outside, and you go down steps into ye bath big enough for two people. At ye upper End are two Cocks to let in one hott water ye other Cold water to attemper it as persons please."

FLOORS.—Halls, entries, and ground floor passages were often floored with marble of various colours set in patterns ; in simpler houses stone quarries or flags served for the same purpose. Elsewhere ordinary boarded floors of oak or elm were the rule, the planks being rather wide. The splendid inlaid floors which are noted in several instances by Celia Fiennes were only to be seen in the most highly finished houses, where no expense had been spared in the fittings, and in many cases they are exceedingly fine.

The use of oak PANELLING was beginning to decline, though it was still very generally employed for halls, staircases and other places where the more delicate furniture, such as veneered walnut and lacquer would not appear. Panels with a raised centre and sharply bevelled edges were most characteristic, and they were distributed on a well balanced plan, the scheme of the rooms almost always including a chair-high dado running round, without being broken up into panels. On one or both sides of the fireplace there was often let into the walls a " beaufait " or " buffet " cupboard for the reception of glass and china, and the display of fruit, sweetmeats, and plate. These generally have a rounded and coved top, in some cases the top is ribbed like a shell, while the back of the interior is almost invariably rounded. The shelves are shaped in curves so as to set off the contents to the best advantage. They often are fitted with double doors, but others are not enclosed at all. Celia Fiennes describes one which she admired on her travels :

" There is another house of Mr. Ruths, who married Lady Dennagall, is new and neate. You enter a step or two to this space which leads to the staires on ye left to a little parlour wainscoted white in veines and gold mouldings, a neat Booffett 'furnish't with glasses and china for the table, a Cistern below into which the water turn'd from a Cock and a hole at the bottom to Let it out at pleasure."

This room was probably lined with the painted deal panelling which was so popular for the reception rooms of this time. We cannot admire the taste which led to the graining the surfaces of cheap woods in imitation of more opulent materials, but it was a very frequent way of finishing all woodwork.

Walnut panelling was also used occasionally, each panel being edged with a cross band of the same wood or of some other lighter coloured wood. Lacquer panelling was costly,

but rooms panelled with both the English and the true Oriental lacquer appear to have been not uncommon though they have now mostly disappeared.

"At Chattsworth," writes Celia Fiennes, "Ye Duchess's Closet is wanscoated with ye hollow burnt japan, and at each corner are peers of Looking glass, over ye chimney is looking glass, an oval, and at ye four corners after this figure

o o
O and hollow Carving all round."
o o

The STAIRCASE was invariably an important feature in both large and small houses. In the stately mansions it was the culminating point of the interior on which architects expended their utmost care in design and construction. It was further adorned in many cases with elaborate mural decoration, and the balustrade was of an ornate character, either of fine ironwork or richly carved wood, according to whether the stairway was of marble or wood. Ordinary dwellings, as a rule, have straight flights of stairs with a low fixed rail, supported by turned balusters. The rail is often of rather heavy section, and rises to the newels with a ramp. The string is often carved after 1700, though this is by no means invariably the case. There is very often a dado of panelling following the line of the stairs at the level of the handrail. The wood used is generally oak or elm, for the treads themselves the use of one of these timbers is almost invariable, but where the woodwork is painted, pine is sometimes substituted. For the paint, white or dove colour was frequently the colour, or the whole was grained in imitation of some more expensive wood. Celia Fiennes has a description of an example which she much admired.

"The staircase, which is large and makes the fourth part of the house; they are wainscote varnish't, and the lower step or two larger, and ye other end is in a turn. The half

paces are strip'd ye wood put with ye grain ye next slip against ye grain which makes it look pretty as if inlaid."

The WINDOWS were very special features in most houses, as the fashion had now come in for sashes, and in the new fronts, added at this time to so many old buildings, they are almost invariably of the sash type. The general shape is tall in proportion to their width, the glazing is in smallish panes set in wooden framing ; often the glass was edged with a bevel so slight that it is hardly perceptible to the touch. The windows were often fitted with inside shutters, folding back into the thickness of the wall.

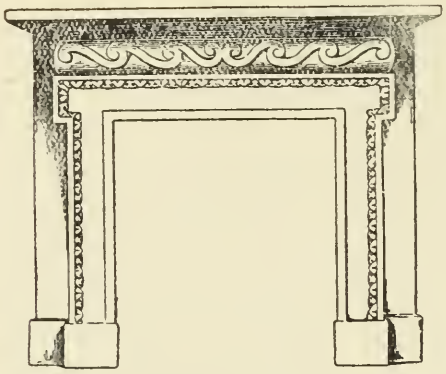
DOORS were of raised and fielded panelling. Large and important rooms were generally fitted with double doors. Brass box-locks, often ornamented with engraving, were an ornamental feature, loop handles were most usual, but in some cases round knobs, which do not differ so very much from modern ones, were used. Over the door there was, as a rule, a picture either framed into the panelling of the room or into the doorcase. Pediments, too, were placed in this position, but less frequently.

CEILINGS, as a rule, were ornamented by plaster work, painting being quite exceptional. Many of the ceilings, which were modelled by hand on the spot, are very fine, but as time went on the work became less individual, the ornament being cast completely from moulds, was often of a stereotyped kind. The relief was generally less than in the earlier part of the seventeenth century. Groups and swags of fruit and flowers were the most usual forms of ornament, but the acanthus and flowing foliated scroll-work, blended with formal mouldings, spacing out the ceiling into panels, became increasingly popular. The deep coving was a feature in many of the more important rooms, and where there was great height it was a happy way of leading the eye from the wall to the ceiling. In the smaller houses ornament was reduced to a minimum ; a

centre panel and some decorative work round the top of the cornice being considered sufficient in most cases. Many very delightful ceilings in the important rooms have a central ornament consisting of a closely packed wreath of flowers and leaves, while the rest of the surface is left perfectly plain. Wonderful taste is displayed in making the wreaths of exactly the right size in proportion to the room.

FIREPLACES at this date, though they were important features in the principal rooms, were neither so large nor so imposing as their fore-runners, always excepting those designed for rooms of state, where they were made prominent both by their size and by the individuality of their treatment. Where the decorative carving of Grinling Gibbons and his school was used it generally centred round the fireplace, and the effect, though the designs are often incongruous in their detail, is wonderfully rich. The most agreeable fireplaces of this period are those in which the opening is simply surrounded by a bolection moulding of wood or coloured marble, and the upper part is an enrichment of the general decoration enhanced by a picture or mirror. Within the opening there was sometimes a lining of tiles, either plain blue and white or with manganese purple introduced ; in a few cases they are of a kind of delft with enamel decoration in a full range of colours. In many instances the tiles were imported from Holland.

In the beginning of the eighteenth century the style of fireplace affected by Gibbs was fashionable ; in most of his simpler designs the fireplaces themselves were very plain, just a squarish opening surrounded by slips of very slight moulding. He made constant use of the kneed architrave. His over-mantels were rather heavy, resembling the monumental tablets of the time, for many of which he was responsible. As a rule there was no regular mantel-shelf, but sometimes the moulding projected enough to carry a few



17. Fireplace, 1706.

small ornaments. Where china was intended to be part of the decoration there was special provision made for its reception, and some of Marot's designs show very happy arrangements to this end.

At the early part of the period grates were an exception, but about 1700 they became more usual as coal-fires in dwelling-rooms grew commoner. They were often of the "dog" type, but small, very modern looking ones were also used, composed of straight bars across a narrow opening flush with the wall, the space round the fire often being covered with tiles of the blue and white Delft kind.

Where wood was burnt there was generally a cast-iron fireback with domed top, and dogs to carry the logs. The most ordinary dogs were of forged iron, rather better ones were of brass, while in the great houses they were ornamented with silver or even made entirely of it. In the Expense Book of John Henry, First Earl of Bristol, there are the following entries :

"1690. Paid for a pair of silver Andiron's [dogs] for my dear wife her room, £13 5s."

"1698. For 2 pair of Andirons and 2 knobs of tongs and shovel, weigh 307 oz. 14 dwts., at 5/- per oz.—£82 12s."

The fire-irons in use were not unlike those of the present day. A poker, tongs, shovel and brush, as a rule, comprised the equipment, to which a bellows was sometimes added. They were often of brass, and early in the eighteenth century a rack of iron or brass was provided to hang them on.

CHAPTER II

FURNITURE

AT this period furniture is very interesting. Many influences were at work, and the results were extremely divergent, though almost all show a fine feeling for proportion and an appreciation of the decorative possibilities of wood as a material.

The gilt furniture of display is well calculated to give an effect of richness without any blatant garishness, and the less splendid, but still rich, furniture for the private apartments and general use is dignified and well constructed. There is no furniture which gives less trouble to keep in order than the smooth surfaced walnut veneer, and few styles are more satisfactory either as for use or as objects of beauty.

In Court circles French styles were much favoured, and French workmen were employed in many trades, the greater number of Huguenot refugees being of the craftsman class.* Important, too, was the influence of the East, the great trading companies every year poured quantities of Oriental goods

* Daniel Marot, a Frenchman, who had been employed in the decorations of Versailles, had a great deal to do with the interior decorations carried out at Hampton Court by William and Mary. His designs are very largely composed of arrangements of upholstery, and are naturally akin to the styles favoured across the Channel. A notable feature in many of the plates in his books is the prominent part played by elaborate groups of china, such as plates, cups and saucers, and vases, being, no doubt, Queen Mary's collections of Oriental and Dutch ware. The general effect of his arrangements of drapery is grandiose rather than graceful, but many of the details are decidedly pleasing. His drawings of chimney-pieces resemble those now existing at Hampton Court, minus the Grinling Gibbon carvings. Comparatively little wood-work or actual furniture is shown in the engravings, but many details of draperies and hangings display his predilection for the upholstered style of furnishing. In the plates depicting furnished rooms there are many stools and chairs with scrolled and turned legs, the seats upholstered with embroidery or velvet, and in the case of the chairs, with upholstered backs in the French manner. Lacquer cabinets on carved stands, which were probably gilt, day-beds and pier-tables also figure in these illustrations, which give a good idea of how Royalty and other great people furnished both their rooms of state, and also some of their more important private apartments.

into the European markets, and it is most probable that the origin of the ball and claw foot is to be found in the Chinese foot, which represents " the claw of a dragon holding a pearl," and, of course, there was a constant coming and going of Dutch craftsmen, and a considerable import trade in furniture and other household requirements. Naturally with so many influences at work, changes in style in furniture were very frequent, but the general trend was towards the introduction of a sweeping curve into the silhouette and the simplification of the actual construction. Yet beneath the vagaries of constantly changing fashion lies the foundation of English taste, which, though apt to be temporarily overwhelmed by waves of foreign innovations, is ever steadily at work modifying details, assimilating what it likes, and ultimately utterly rejecting what it does not, insisting on solid construction and good workmanship, even in hidden places, and, perhaps most important, maintaining its determination to be comfortable at any cost. So that in the end the outcome of Dutch, French and Chinese modes was the " Queen Anne " style, which is about the most distinctively English furniture we have.

In the supports for every kind of furniture stretchers were first simplified, reduced in number, and finally abolished altogether. The turned and scrolled legs of the early part of the period were soon superseded by the cabriole, smooth surfaces were employed wherever possible, and a domed outline to the tops of panels and wall furniture was almost universal.

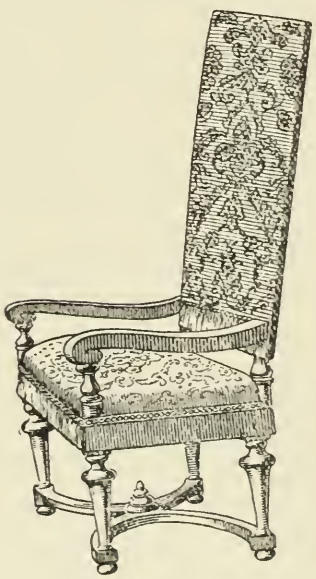
There are three main types of leg in use during the period : the scroll leg carved out of solid wood, the turned leg, with a ball foot of some sort dowelled onto it through a stretcher cut from the plank (the mushroom shaped member is an almost universal feature of the turning of these legs), and the cabriole in its various forms, as it felt its way towards perfection.

The wood employed was almost always walnut, solid as a rule for carved or turned work, and veneered on a carcase of oak or deal for plane surfaces. Perhaps deal is most generally employed as a foundation for the veneer when the surface is at all large, as it is less apt to warp than thin oak, oak is used for the interiors of the drawers and to strengthen the carcase. Oak, elm and pear were also used to a certain extent for carved furniture, and yew and other woods for veneer. It is practically impossible to distinguish all the varieties used in the marquetry. Holly, box, ebony, sycamore, rosewood, laburnum and numerous exotic woods are found in some of the elaborate patterns which portray birds and flowers in their natural features and shapes. The first introduction of this marquetry, took place in the middle of Charles the Second's reign about 1675 ; at first it was only used on a few expensive pieces, but gradually it became more general and several varieties were introduced. Most usually the principal motifs of the design are confined to reserves which have a black background, and are bordered with a treble line consisting of a fine stringing of black between two others of white. Outside this the general ground is walnut.

In the marquetry the natural tints of the numerous woods generally give a sufficiently close approximation to the real tints of the objects represented, but sometimes ivory, both white and stained a vivid green, is introduced, such pieces are often of Continental origin. In some English examples green paint has been used somewhat clumsily over the parts of the pattern representing leaves, but the effect is not agreeable. Elaborate arrangements of cross sections of wood cut so as to show the concentric rings are sometimes used as veneer. Laburnum, which is not unlike olive wood but rather more pallid, is often selected for this kind of decoration. The latest type of inlay is that known as the seaweed pattern, in which the design and the background are of about equal area,

and show merely a contrast of light and dark brown. It is used both in oval reserves and in larger panels. The less showy furniture which is veneered with burr walnut only, is often outlined as to panels and drawers with cross-cut bands and "herring boning," a form of ornament which consists of narrow bands of the wood cut in a slanting direction and set side by side so that the grain meets in the middle at an angle. Both early and late veneer is often edged with a simple cross cut band set at right angles to the edge of the panel or drawer, or a single diagonal band.

CHAIRS.—The early William and Mary chairs resembled their immediate predecessors in many ways. The legs were most frequently turned in the mushroom pattern, and the stretchers were considerably lighter than those of earlier days. The back often consisted of two panels, and, as time went on, the central splat dividing the cane work grew in importance. The back was slightly curved to fit the sitter's shoulders, and the back legs were splayed to give increased stability. In the next development the cabriole took the place of turned legs, simple pad feet being succeeded by the more elaborate "ball and claw." Stretchers—generally turned—continued in use for some time after the first appearance of the cabriole, but were soon abandoned. The splat back without cane accompanies the later cabrioles and sometimes a little carving is introduced, but it is of quite a different character to that of earlier times. A shell is a frequent motif, and it is treated very flatly so as hardly to alter the silhouette of the chair at all. Upholstered furniture appeared in a new guise, for armchairs padded all

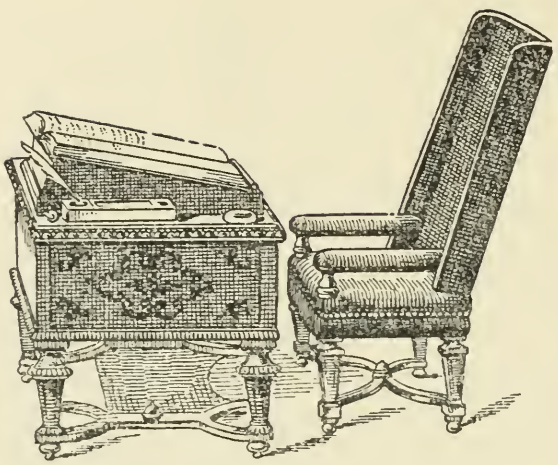


18. A Marot Chair.

over and fitted with ear-pieces first became popular in William and Mary's time ; they are generally rather small, and worked in subtle curves, resulting from the very skilful workmanship both of the framework and padding. The legs are generally turned, and often have the characteristic " mushroon " moulding and turned stretchers. Later their proportions grew more ample, and squat cabriole legs were used. There were the two kinds of arm-chairs made simultaneously, the " Grandfather " stuffed all over, and those with splat back, open arms and removable seat or squab cushion. The chairs for the less important rooms and servants' quarters were often of beech, ash, or, less frequently, elm. Sometimes they had a simplified form of splat back, but more usually they were of the rush or wood seated kind used in Holland, and the pattern was no doubt brought over here by Dutch workmen, if indeed many of the chairs themselves were not imported. The Dutch chairs mentioned in the Expenses of the First Earl of Bristol as having been brought over from Holland in 1709, must have been of this simple type, as he only gave £2 18s. 10d. for a dozen of them.

Comparatively few couches were made at this time ; the day-bed type survived for a while, generally with turned legs and a large gilt shell at the head end. The seats for two or three persons were made both with wooden and padded backs, but they were not adapted for reclining on.

TABLES with turned legs and flat stretchers are found decorated with the floral marquetry, oystering and banding, both the plain cross cut kind and also herring-boning. They are most generally small. The little dressing and writing-tables, which were made in considerable numbers at this time, generally have three drawers, a longish one in the middle and two deeper ones on either side. Small knee-hole writing tables with a range of drawers on each side, a long one on the top and a cupboard at the back of the knee-hole recess, were



19. Library Chair and Table. Marot.

introduced at the end of the seventeenth century. Dining-tables were made with two large flaps on either side of a rather small central panel, when in use the flaps are supported by the extra legs which are hinged on for the purpose. Gate-leg tables proper were on the wane, comparatively few being found with the mushroom turning, and as the cabriole legs grew in favour they were superseded by flap tables both large and small.

Card-tables in the most delightful patterns were made, especially during Queen Anne's reign, when cards were ousting needlework and embroidery from their position as the principal occupations of fashionable women. In these pad or cabriole legs support a very gracefully shaped top: a square with the corners rounded out to form supports for candlesticks. There are wells for money or counters scooped out in margin, and the playing surface is generally covered with red or green cloth, but sometimes "petit point" embroidery is used for this purpose. They were intended to be placed against a wall when shut up, or could in some instances be converted into tea or breakfast tables by the use of a third flap, which was entirely of polished mahogany. In many cases these tables have lost one of their flaps as the hinging arrangements were rather complicated.

CABINETS AND CHESTS OF DRAWERS had, for the better class house, almost entirely superseded ordinary chests, and are very numerous. Practically all of them are

veneered or lacquered, and were in many cases exceedingly handsome pieces of furniture. The cabinets are full of small drawers, and are enclosed by two doors, often there are numerous secret hiding places, where money and documents could be kept safely out of reach, even in case the outer lock was forced. The top is, as a rule, in the form of an oval-moulding, which opens as a drawer. The stands for both cabinets and chests of drawers are generally either of solid wood with the typical turning of the period, or cut from the plank and veneered in accordance with the rest of the decoration. The stretchers are most usually flat, and are cut in generous curves, with an oval or round reserve in the middle on which a vase or other ornament could be placed. The feet are generally ball or onion shaped. The cabriole leg came in for these stands rather later, contemporaneously with its use for other furniture, but is seldom of the highly decorated type.

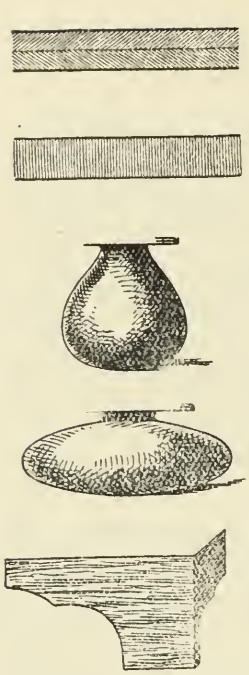
The sequence of these pieces of furniture fitted with drawers (including bureaux) may be determined by examining the beading round the drawers.

I. A single beading of almost semi-circular section was used on the earliest, and it is fixed on the carcase.

II. A double bead applied to the carcase round each drawer marks the second type.

III. An edging or moulding on the drawer itself so arranged as to cover the crack between it, and the carcase is found on the third type, and is generally associated with cabriole legs, if there is a stand.

The decoration of these chests is very various. Exquisite and many shaded marquetry, oystering and other striking arrangements of finely grained woods were succeeded by a quieter taste, which was met by the arrangements of walnut of much the same tint but differing in grain such as burr walnut, or by the cutting and placing of the pieces such as



20. Details of Walnut Furniture.
1 Herring-bone or Feather Banding.
2 Cross Banding.
3 Onion Foot.
4 Bun Foot.
5 Bracket Foot.

herring-bone edging and cross-banding. Writing cabinets were made with fall fronts, and were either placed on stands or on sets of drawers.

BUREAUX were received with much enthusiasm when they became general somewhere towards the end of William's reign. They are usually of the later kind of veneer, decorated with herring-bone edges and with burr walnut in the centre panels, a double bead on the carcase, and onion feet. They often contain numerous secret drawers. A typical example has a " well " covered by a sliding top in front of the pigeon-holes. The curtained tops to the pigeon-holes are the fronts of secret drawers, the columns on either side the middle cupboard, all the central block of pigeon-holes and drawers can be removed and small hiding places for secreting valuables are found at the back of the side drawers. Many of the bureaux, especially towards the end of the period, are surmounted by cupboards with two doors, each pannelled with looking-glass. Each side of the cupboard has a rounded top, and the heavy mouldings above are arranged so as to overhang and give a hooded effect, when open numerous pigeon-holes and other contrivances for sorting papers are disclosed.

BEDS were very important ; in fact, one might say they were the *most* important pieces of furniture at this period. People prided themselves on their rich hangings and upholstery, and the importance of a mansion could be gauged by the number and splendour. For instance, in the travels of Celia Fiennes, before quoted, she describes the materials

and colours of the upholstery of the beds in almost every house she visits, while other movable furniture is hardly mentioned.

MIRRORS and TOILET GLASSES.—Looking-glass was extremely fashionable, and was introduced into many pieces of furniture as panels, which generally have rounded or shaped tops. It was also used for imitation windows, framed up in exactly similar fashion to the real ones, which they were made to match, and in addition there were multitudes of hanging mirrors in numerous charming forms. At the end of the seventeenth century nearly all the looking-glasses were of rectangular shape nearly square, but a little higher than they were broad, while sometimes there was an ornamental headpiece. The glass is mounted so as to stand out well from the wall, and framed in a bold convex moulding. As a rule these mirrors are not very large, three foot six in height being rarely exceeded, but they look important on account of the way they are framed. The decoration of the woodwork is similar to that of contemporary furniture, and they were probably intended to be hung over a chest of drawers on which stood a square lace box, the finishing of the set being en suite, whether of floral marquetry, oystering or simple walnut veneer inlaid with light lines.

Grinling Gibbons excelled in carving mirror frames, but exquisite as their technique is, they must be placed among carefully chosen surroundings, for if they are used with the smooth-faced veneer which was actually contemporary with them (though probably not intended to be used in the same apartments) they seem quite out of key. Early in the eighteenth century the prevailing shape for mirrors is a rather narrow panel, their height being considerably greater than their width, and the top corners are rounded off or otherwise shaped ; in many cases the tops slightly overhang. Some very characteristic frames are entirely covered with gilt gesso, others are in gilt and lacquer.

Toilet mirrors had become almost standardised into the shape which, with variations, has lasted to the present day. They were generally of walnut veneer or lacquer, and the numerous small drawers, as a rule, have concave fronts. The bases of many of these glasses are shut in by sloping fronts, which have a little ledge on them so that they could be used as reading desks, and they appear so like miniature bureaux when the supports for the glass have been broken off that they are often so described. The earlier toilet glasses have rectangular mirrors and bulbous feet, and the later miniature bracket feet and mirrors with rounded or otherwise shaped top corners. A few very scarce swing mirrors of large size stand on the floor, though they are seldom large enough to reflect the full length figure.

The SIMPLE FURNITURE of this time was made either on traditional lines, copying more or less closely what had gone before, or was a modified form of the more elaborate pieces. There is a great deal of oak furniture of sound construction and pleasing line dating from this period, which is quite interesting, though almost devoid of surface decoration. Dressers have turned legs or simple cabrioles with pad feet, the plate-rack above had become almost universal, and was often added at this time to earlier side tables. There was frequently a cornice or " curtain " over the top shelf, of curved outline, and often fretted. This is often larger than the others to take the dishes. Small cupboards with raised panels are a frequent feature. These dressers were, as a rule, intended for pewter, as earthenware was not yet by any means usual for every day purpose, and porcelain was, of course, still only used by the luxurious classes.

Settles have the backs formed of the round-topped panels of the period, and they are often mounted on cabriole legs as to the front, the back being supported on panelling, which is carried to the ground. Corner and other cupboards had similar

panelled fronts, but as a rule the tops of oak furniture are in fact rectangular, though the raised centre is so treated as to have a shaped effect, while many of the walnut cupboards have the tops actually rounded or " coved."

LACQUER FURNITURE was extremely fashionable, and practically every variety that was made in veneer was also to be had finished in lacquer. Imported Oriental lacquer was very highly prized, and cabinets were mounted on stands similar to those which supported English walnut chests and cabinets and also on richly carved and gilt stands. Many things were made of European " lacquer," which is not, of course, at all the same thing as its Oriental prototype, being merely paint of a special sort finished with a highly glazed surface. The ornamentation consists of figures, plants and landscapes, and some of these pieces are, superficially, wonderfully close copies of the style of the originals, but lack their fine directness of touch and perfection of material. The principal ground colours are black, red and green, and the decoration is generally gilt. It will usually be found that all furniture of ordinary European design as to the woodwork, is either English or Dutch, but the converse is not invariable, as the typical Oriental square cabinets with doors and numerous small drawers were favourite models for the copyists, but as they generally worked on an oak or pine ground, even where there is a difficulty in deciding the origin by a superficial inspection of the decoration, it is easily settled by this point. It is sometimes stated that large quantities of furniture were shipped to China to be lacquered and returned here in a finished condition. It is very improbable that this was often done, not only would it have been a very expensive proceeding, but the time occupied in the two journeys and in carrying out the decoration by the long drawn-out Oriental method would have prevented it being largely resorted to. Besides, the examples which have this history, on examination turn

out to be undoubtedly of European workmanship, though often panels of genuine lacquer are incorporated in cupboards, clocks, and cabinets, while the rest of the piece, such as the framing, is of the pseudo "lacquer," which was all to which we could attain. What most likely happened was that while the furniture was supposed by those who ordered (and paid for) it to have been sent to the "Indies"; it actually went no farther than Holland, where it was decorated by the Dutch lacquerers.

It is interesting to know the prices paid for furniture in this style, and there are several entries in the expense book of the first Earl of Bristol, which show that it was decidedly costly, when we allow for the fact of the much higher value of money in those days:

"1689—For twelve leaves of cutt Jappan skreens two pieces of India damask and six Dutch chairs and all other accounts, £65. 1701. Paid Mr. Medina for a pair of Indian cutt Jappan skreens, £60. 1714. Paid Sir Henry Bond for a Jappan cabinet, £35. 1696. Paid Mr. Gerriet Johnson* ye Cabinet-maker for ye black sett of Glass, table and stands, and for ye glass over ye chimneys and else-where in dear wife's appartment, £70."

The LONG-CASE CLOCKS of this period often had cases of fine marquetry or veneer to accord with the rest of the furnishings, and as, of course, these were supplied by the cabinet-makers to the makers of the clock work, they correspond exactly to the different kinds of finish for other things, such as chests and bureaux. These clocks are generally tall and imposing, especially after about 1700, when the semi-circular top to the face came into vogue thus enlarging the head considerably.

The pendulum doors have square heads for the first twenty years of the eighteenth century, after which date the rounded

* Cabinet-maker to Charles II, William and Mary and Anne.

top came in. The face is generally flanked by pillars, which until about 1700 were very frequently spirally twisted, and the utmost skill is shown in the application of marquetry to the complicated turning. The brass faces have silver hour circles, often of fine chased brass, of scroll-work design. In the earlier examples cherubs were introduced ; after about the middle of Queen Anne's reign the cherubs were omitted. The spandrils of the woodwork over the arched face are generally filled in with fretwork, often backed by red paper or silk. The capitals and bases of the columns are, as a rule, of cast brass, often of fine design, and there is a brass open-work escutcheon round the keyhole.

FURNITURE BRASSES were composed of a bail handle and a back plate throughout the period. At first the plate, which had a scrolled outline, was decorated by means of stamped lines and circles. This was not done with one impression, but the pattern was worked out by means of many touches. Later the design was further elaborated by open-work, engraving still being used as an embellishment on the earlier fretted plates, but omitted on those of a few years later. The back-plates of the handles, dating from about 1720, have a waved outline. They are sometimes called " batwing " brasses, on account of their shape, which is not unlike that of a bat with extended wings. The keyhole escutcheons throughout the period are large, and are very much like the back-plates, being generally a trifle smaller and more compact.

The following extracts from sale catalogues are useful as they give a good idea of what was usually found in the rooms of a well-appointed house. The auction to which they refer took place on the 2nd of July, 1703, so probably the furnishings were some years old at that date, and were new probably early in William and Mary's reign.

" Room V. Damask Bed, lined striped satin quilt and bedstead, feather Bed and Bolster, 3 blankets and a Calico

Quilt. 4 Damask Chairs, with Mouldings, 2 Elbow, 2 round Stools. 2 Square Stools, Black Card Table, a small Pear-glass, Brass Hearth and Dogs, Brass fire-shovel and Tongs. Iron Back, Window Curtain and Valance of Lemon-coloured Satin, Pully Rod, Line and Tassel." This room appears to have been the best bedroom. Room III was evidently a reception-room, and contained : " 6 Elbow Chairs, 6 cushions, Green Velvet, laced Orrice, 6 Moulding Stools, covered with green velvet lac'd gold Lace, 3 Window Curtains and Valance of Striped Satin with Moulding Cornice and Scarves, 2 Pear-Glasses and Glass over the Chimney, a Stone Grate with Steel Head and Bars, Fire Shovel, Tongs, Poker, Fender, a Fine Picture over the Chimney, King William and Queen Mary, in Gilt Frame, Half length King Charles on Horse-back, in a gold frame, Judith and Venus in Lacquered frames."

A smaller bedroom contained : " A small Grate in the Chimney, Fire shovel, Tongs, Poker, Fender, Bellows and Brush, two Wallstands, Four Dutch Chairs, Camblet bed-lined Lemon-coloured Satin Quilt and Bedstead, Feather bed, bolster, 2 Down Pillows, 3 Blankets, 1 Black Table Dressing Glass and matted Chairs." One rather surprising item is an " Easy Chair of Scotch Plaid " and smaller chairs to match. It is not a material that one would have imagined would have appealed to the taste of William and Mary's reign.

CHAPTER III

UPHOLSTERY

THE simplicity of the ordinary life of Royalty contrasted sharply with the splendour deemed fitting by the Court and nobility for State occasions. Even by citizens of the well-to-do classes a somewhat similar distinction was made as far as they could afford to carry it out, and the beds, with their more or less rich hangings, which were the principal objects in the chief rooms, were hardly so much objects of use or even luxury, as a kind of index to the wealth of the owner, and afford an opportunity for the display of his resources. The smaller apartments exhibited as a rule the personal taste of the occupier, and seem to have been treated quite simply.

As FURNITURE COVERINGS in state apartments and other richly equipped rooms very rich pile velvets and damasks were employed, the designs, as a rule, being large and in the case of the patterned velvets well defined against a background of a contrasting colour. A somewhat heavy green or a rich cherry red on a dark buff ground were favourite combinations and harmonise with the magnificent gilt or silvered furniture with which they were often associated. Less and less of the imported velvet was employed as the English trade, under the impetus given by the influx of French workpeople, grew in importance. Embroideries were highly favoured as chair coverings, especially " petit point " and in William and Mary's reign, " point Hongroie." The grandfather chairs, with their elaborately scrolled arms and the arm and single chairs with upholstered backs, were often covered entirely in needlework. Squab cushions were very usual for the seats. Round the backs (and where the seat coverings

were fastened on round the seats also) they were finished with fringes of small balls and tassels, headed by a patterned braid or with close set rows of brass-headed nails. For the simpler rooms coverings of woollen cloths and less elaborate embroideries were employed. Defoe tells us that the printed cottons imported from the East Indies were used for furniture coverings, and though these were by no means cheap, it is probable they were only used for the less formal apartments and with furniture of a rather fanciful type, such as the Dutch " lacquer " and the English imitations of Oriental workmanship.

Mortlake tapestry was woven in pieces, especially designed for covering furniture, and some of the designs representing massed flowers of a large size, are particularly happy. We admire the soft mellow tones of these examples, but on examining the back it is found that the original tints were very full and vivid, and when new they must have presented an exceedingly brilliant appearance.

CURTAINS accorded with the rest of the upholstery. In the elaborate state rooms they were headed by richly draped valances, and stiffened pelmets in the French taste, such as Marot shows in his engravings. Thousands of yards of the richest fabrics were used in the curtains, bed furniture and wall hangings of the great houses, and the expense was, of course, enormous. Plain woollen material, such as baize, moreen and serge, edged with galloon, were the usual fabrics for the simpler apartments. In many rooms lined with wainscotting, window curtains were considered unnecessary, as the shutters, to accord with the panelling of the walls, made the whole side of the room look complete when they were closed, but when the walls were hung, curtains of material to match were the rule. Flowered muslin curtains are sometimes mentioned in Queen Anne's reign, but these were almost certainly either printed or embroidered on a cotton material,

more like cambric than the transparent fabric which we call " muslin " now-a-days.

Curtains at this date did not, as a rule, hang straight from a rod so as to be of equal length, whether drawn or not. They were fixed at the top right across the window, and looped up either by cords or by strings in cases at the back, much in the same way that many heavy theatre curtains are managed at the present day. By this arrangement, when not required for screening the windows, they were lifted clear of the floor in a series of massive folds.

BED-HANGINGS were often of the most costly description. Silks, velvets, and damasks were used largely in the great houses, and were profusely trimmed with the most elaborate tassels and other silk ornaments, and for beds of state real gold cords, fringes, and other trimmings brought up the cost of the materials to a fabulous sum. The drapery and curtains took up an immense quantity of the rich fabrics employed, and these were lined with some plainer stuff also of silk, so that a hundred and fifty yards of material was often required. This seems enormous, but these beds were not unusually fifteen feet in height. On the tops of the best beds there were often large plumes of feathers like those which adorn the tops of hearses, on others there were gilt vase-like ornaments. The hangings of printed calico were far from inexpensive, though less magnificent in appearance than the silken fabrics. They were much the mode as the Queen favoured them for her own personal use. Defoe, in his account of Windsor Castle (1722), writes : " The late Queen Mary set up a rich Atlass and Chintz bed, which in those times was invaluable, the Chintz being of Masslapatam, on the coast of Coromandel, the finest that was ever seen before that time in England, but the Rates of those things have suffered much alteration since that time."

Large sums were expended on these Indian furnishings

for beds, together with the necessary addenda. In the expenses of John Hervey, First Earl of Bristol, there is an entry in 1689: "Aug. 3rd., for an India Quilt for a Bed, £38." "Nov. Remains yet due to Frennoye ye silkman for ye fringe for ye India bed edging for ye window curtain, etc., £155." "Nov. Due to Mr. Morton for gold and crimson fringe for ye India bed quilt."

The beds depicted by Marot are extremely elaborate, with shaped valances trimmed with heavy galloon, and much the same style continued in fashion during Queen Anne's reign and that of George I, though in the later beds the posts are lower. Serge and watered moreen were used for less important rooms, and those decorated with embroidery in colours or linen or union material were considered suitable for more ordinary use.

Celia Fiennes constantly notes in her diary her admiration for the costly beds she saw in the houses she visited on her travels. There was one mansion which "had at least four velvet beds, two plain and two figured—Crimson and Green. Several colours together in one. Several Damask beds and some linen beds all finely embroidered."

BED-LINEN was generally of fine home-spun and woven linen. The ordinary sheets and pillow slips (known as pillow "beeres") were of plain linen, with a little embroidery, the sheets also were bordered with needlework, which at the beginning of the period consisted of cut work, but this style was rapidly giving way to laces worked separately and added. For weddings, "lying-in" and other semi-ceremonial occasions, most elaborate outfits of embroidered bedspreads and pillow covers were provided, worked in silk on a satin ground, which made a fine display. Others were, no doubt, substituted when the bed was in actual use, as raised gold embroidery executed on the central part of the pillow would not be conducive to a good night's rest, but where the bed was the

principal object in a room used as a place of entertainment, such opportunities for the display of decoration were not to be lightly passed over. The embroidered bedspreads which were used to cover the actual bedding are often exquisite pieces of needlework. Generally the design is floral, and follows nature somewhat closely, while many of the earlier examples are copied more or less closely from the Tree of Life pattern so common in imported printed cotton spreads. Those of Queen Anne's reign are either worked more or less all over with a scrolled floral pattern or have detached bouquets of flowers in their natural colouring scattered over the ground-work of finely run quilting in elaborate patterns. For actual use there were also most exquisitely worked quilted covers, the designs being carried out entirely in running stitch in white or red cotton.

EMBROIDERY was the favourite pursuit of the ladies of the late seventeenth and early eighteenth century, possibly owing to the example set by Queen Mary, who spent as much time at her embroidery frame amongst her ladies as if she had been dependent on her efforts for her livelihood. Prodigious tasks were undertaken and carried through, which, if they had merely occupied an occasional spare hour, would have dragged on for a life-time. Hangings for large rooms were executed in "Petit Point," and complete suites of bed and wall hangings were worked in woollen embroidery on linen or a kind of mixed linen and cotton twill.*

As an occupation it gradually became less fashionable as the century advanced, cards having taken a firm hold in society, especially in London.

"Petit Point" was the stitch most used for furniture coverings, but another stitch had a great vogue for a few years at

* Pure cotton was not allowed to be used as a ground for needlework or otherwise after the first few years of the eighteenth century, as it was held to be a dangerous rival of our English industries.

the end of the seventeenth century. It was worked on coarse linen canvas, and is a counting stitch. It has several names, but is generally known as "Point de Hongroie." It was principally used during William and Mary's reign, and at that time nearly all the patterns were based on a zig-zag line, carried out in various shades of several colours. Each colour is shaded from light to dark, then back to light again, when the colour is changed to another, and the same sequence followed in exactly the same line. This work is quickly done, and was very popular. No set pattern was needed; all that was requisite was to plan the zig-zag line as simply or as elaborately as was thought fit, and then to follow it religiously. The stitch consists in inserting the needle two threads forward and bringing it back one, thus advancing the stitch one thread each time.

The designs of wool-work on linen in free patterns underwent a great change during the period. At the beginning, the large "inhabited" leaves and undulating hillocky ground were usual, and the main trunks were heavy. This type gave way before a more natural style, culminating in a very exact representation of English flowers. The stems at the end of the period are very different to the earlier kind; they are slender and scrolling, and smallish flowers are distributed fairly regularly over the entire ground. In some cases the flowers are arranged in groups or bouquets. The colouring, too, passed through a transition, the embroideries with the solid trunks almost always are carried out in rich sombre tints of one colour in numerous shades, which are suitable to the semi-oriental character of the design. The slighter type of pattern, which is described above, had a gayer scheme of colouring, though the tints are bright and strong. Rosy and purple and mauve shades, rarely met with in earlier work, are very noticeable.

SCREENS had hardly become sufficiently popular to be

a very frequent mount for embroidered panels ; they were almost always filled with velvet or other fabric to match the general scheme of the upholstery. There are a few early eighteenth century fire-screens with "petit point" pictures, but they are exceptional pieces.

The PRINTED COTTONS used for hangings, bed-furniture and furniture coverings had, as a rule, a white ground. The designs had an outline of black, which was filled in with bright colours, either by hand or block printing. Those that were imported by the companies that traded with the East Indies in the seventeenth century were generally of a rather massive character, very bold and rich in colour. They had an enormous popularity, and the prices paid for them was out of all proportion to the cost of production, so English manufacturers tried to copy them, and met with some success. A large trade grew up, which was strongly opposed by the woollen manufacturers and silk weavers, who saw in these fabrics a most dangerous competitor to their trade. They demanded their prohibition, declaring that if these "pernicious" fabrics were allowed, they and their wives and children would inevitably starve.

From contemporary accounts we learn that there were several sources from which the hated fabrics were obtained, as the following quotation shows. It was written in 1719 :

"The printed and painted calicos now worn or used in Great Britain come under four Denominations. All pernicious and destructive to our Trade (viz.): Such as being imported by the Dutch are either printed in the Indies or in Holland, and clandestinely run on shore here in spite of former prohibitions, OR such as being imported here by our own East India Company, and prohibited to be worn because printed in India, are pretending to be exported, but are privately run on shore again and sold. OR such as being printed here are entered and shipped for Exportation in

Order to draw back the Duties on the Stamps. But are re-landed and sold here; and lastly, such as are printed here and legally worn and used, and under the colour of which ALL the other frauds are practis'd and conceal'd."

The last paragraph refers to an Act passed in 1700, which prohibited the importation of all foreign printed cottons in the interests of the weavers. It had to a certain extent the desired effect, but it fostered the home industry to such a degree that complaints were again made, and in 1712 a tax of threepence per yard was levied on English prints, raised in two years to sixpence. This proving ineffective, the use of all printed cottons was categorically forbidden by an Act passed in 1720, wherein the materials prohibited are described as " any stuff made of cotton or mix't therewith which shall be printed or painted with any colour or colours, or any calico stitched or flowered in foreign parts with any colour or colours or with coloured flowers made there." The exceptions to this prohibition are muslins, neckcloths, and fustians and calicos dyed all blue. The purposes for which these goods had formerly been used, besides wearing apparel, are stated to be " beds, chairs, cushions, window curtains, and other household stuff."

This shows the extent of the craze for these materials, which appear to have had a prodigious vogue during Queen Anne's reign. Naturally the English prints were somewhat less expensive than the imported prints, but the cottons used as grounds all came from India, as the art of weaving calico had not yet been mastered by Europeans. They were not cheap, being dearer than either wool or linen, but less expensive than silk.

FLOOR COVERINGS were by no means universal. Being either imported or else made in Europe stitch by stitch by hand, they were something of a luxury, and even when they were numbered among the furnishings of a room they do not seem to have been kept laid out, but were most

usually rolled up and only spread for special occasions, which was not difficult, as they were generally fairly small. Turkey carpets and English copies of them in Turkey work (which was a tufted stitch, giving a fairly close copy of the original) were the most usual. Persian carpets were also used, and seem to have been comparatively inexpensive, if we may judge by the price of twenty-two pounds paid by the First Earl of Bristol for a Persian carpet " to put under a bed." They were almost always placed under a bed or under a table. There were also very handsome needlework carpets of purely European design, with masses of flowers in the centre, surrounded by scroll-work.

WALL COVERINGS.—Where walls were not panelled they were generally " hung," that is to say, covered with either tapestry, velvet, silk, or paper pasted on canvas. Tapestry, both of ancient and contemporary workmanship, was still favoured for state apartments, though its use was decidedly on the wane, especially in private houses. It was extremely expensive, and it took a very considerable time to carry out a special order, so even where the cost was not objected to, other fabrics were selected in preference. For stately rooms rich silk fabrics, both plain and draped, were principally used, and for inferior rooms woollen stuffs, such as baize and serge. The hangings of embroidered linen were very handsome, especially those of the earlier part of the period when semi-Oriental designs of rich colouring or of one colour, such as blue or cherry red, were chiefly used. Possibly the blue and white hangings were intended for rooms where the principal decoration consisted of Chinese porcelain, and Delft of similar shades. They are very charming and not difficult to copy satisfactorily in needlework by those who are possessed of the necessary patience, but most of the printed cretonnes and wall papers which purport to reproduce them are the merest travesties of the original.

WALL PAPERS were becoming fashionable for covering walls. The hand-painted papers from China were much prized, and their brilliant colouring and quaint, yet spirited, rendering of birds, flowers, trees, and scenes of Chinese life and other similar subjects, made a splendid background to the restrained outlines and low tone of the black and gold lacquer so fashionable at the time.

European paper was also much used, but not with patterns that accepted paper as paper. They were invariably imitations of something else, such as tapestry, grained wood, marble or silk. They were not printed on a roll, but on sheets, and were pasted on canvas or linen before being hung. Flock papers imitated rich velvets with considerable success, particularly the heavier kind, which, by means of adding several layers of flock one on top of the other attained a very raised appearance. It is impossible to give an exact date for these papers ; no doubt as a rule the very conventional designs of the Italian velvets so much appreciated at this period were selected for reproduction by this process, but though these papers were very usual at the time, comparatively few examples of rooms thus decorated have survived.

Some of the other imitations, such as those of marble and finely grained woods, were done by hand, and must have been quite expensive to produce, though, of course, much cheaper than the real thing. We are rather apt to think of our own age as being especially partial to shams and substitutes, but the early eighteenth century was a grievous offender in this respect. However, most of their imitations were done by hand, and are often exceedingly attractive in their way.

CHAPTER IV

TABLE APPOINTMENTS

THOUGH we should miss many items to which we are accustomed at the present day, the dinner table of the well-to-do classes at this period had many more of those things that we consider essential than had been generally provided up to that time. Tables were spread with linen cloths, knives, spoons and " prongs " were provided for each cover, napkins were furnished as a matter of course, and in many cases the meal was served on china plates. Glasses or other drinking vessels do not appear to have been part of the cover for each guest, as the beverages were only called for if required, for drinking was a separate part of the entertainment, and it was not usual to drink wine at meal time. The usual means of quenching thirst was beer.

The use of CHINA received an impetus from Queen Mary's well-known predilection for it, which was, of course, dutifully shared by her loving subjects, and the growing appreciation of tea, coffee and chocolate, as beverages, led to a desire for dainty ware to serve them in. For this purpose Chinese porcelain was preferred, the small cups without handles, which were of such small dimensions according to our ideas, being the pattern in use at this time. English teapots were, however, popular.

The great cost of Oriental ware made it too expensive for ordinary dinner table use, even in well-to-do houses, but some dinner services, specially made for the European market, were imported from China, and Delft for the same purpose came from Holland, while there was an industry for the production of similar ware at Lambeth. English Delft is not so well decorated as the Dutch, and a pinkish hue is

often discernible owing to the body showing through the somewhat thin glaze. It is generally decorated in blue and white, though there are sometimes other colours, especially a kind of dullish purple. The patterns of the borders have often something of an Oriental character, but the centres are generally wholly European.

Staffordshire pottery was also being made, but the slip and marbled earthenware and the variegated glazes that resemble tortoise-shell or some kind of agate, seem to have been more popular with the yeoman and citizen class than with the gentry. Elers Ware was, however, in quite another category, being a refined form of stoneware. The principal success in this ware seems to have been the red tea-pots in the style of a Chinese original, ornamented with raised patterns, such as the ever popular prunus spray.

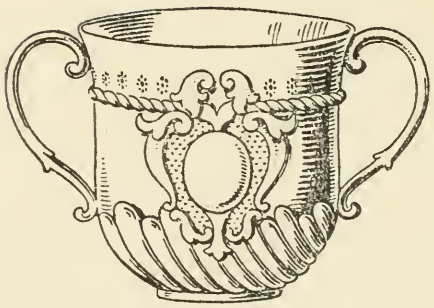
TABLE GLASS.—The glass industry in England came to the front with a bound just at this period ; for centuries our workers had striven to master the intricacies of manipulating the soft Venetian metal, but only met with a limited degree of success. Though a few glass houses were working, they were not numerous, and were quite unable to cope with the demand for table glass, so the bulk of the English requirements had to be met from Venice.

At the very beginning of William and Mary's reign—the exact date is not known—the art of lead-glass making (flint-glass it is generally called) was brought to perfection. At first the delight in its clearness, weight, and limpidity caused it to be made in somewhat squat and heavy shapes in order to emphasise those qualities in which it surpassed any previously known glass. These defects were, however, soon modified and most delightful glasses for table use were evolved, mostly with knopped or baluster stems. The spreading lip of the bowls and the wide flat feet made them delightful to drink out of and steady when standing on the table. Besides these

fine glasses for superior use, there were shorter stemless funnel and goblet shapes made side by side with them for household and tavern use, and these were an evolution of the Anglo-Venetian glasses of Charles II's time, as shown in Greene's drawings.

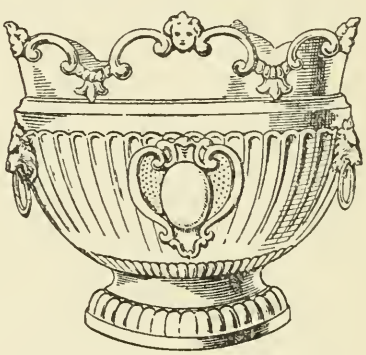
There was little extraneous decoration on any of these glasses, the fine, clear metal in itself was enough, and beyond a few air bubbles and some embryo air twists, which emphassised the qualities of lead-glass, they owe their charm to the subtle curves assumed by the plastic glass under the blower's manipulation. Glass was used in preference to silver or pewter for wine, beer and spirits, and glasses of varying sizes were provided to accord with the potency of the beverage. There is, however, strikingly little documentary evidence as to the purposes for which the few specimens were intended. Probably the large bowled vessels on short stems, with two or three knops or buttons, were for beer, while the glasses of about the same height, but with smaller bowls and longer stems, were used for wine and punch. The shape of punch glasses is an interesting and unsolved problem as regards this period—I have tried many different shapes and sizes with a view to finding which would fit the castellated punch bowls so much used at this time, and have failed to find any which take their places with any appearance of being suitable.

TABLE SILVER.—The greater part of the silver shares the simplicity of outline and decoration which was a feature of so much English handiwork at this period. The early part of William and Mary's reign saw the appearance of some splendid pieces of plate for display purposes, but on the whole the style is restrained. The most typical model for cups, bowls and porringers has twisted fluting round the bottom, headed by a row of ornamental punch marks. This is one of the most long-lived of patterns, first appearing in the reign of Charles II ; it continued to enjoy considerable



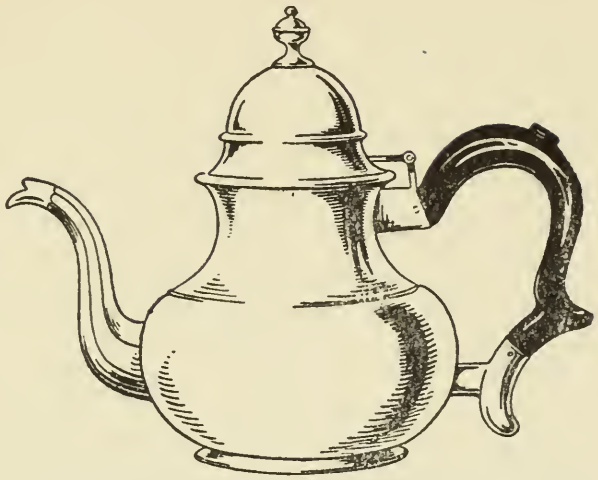
21. Silver Two-Handled Cup, 1712.

popularity until well past the middle of the eighteenth century. As time went on the cups and bowls were higher, and the cast handles were superseded by drawn grooved strips. In this style a new type of bowl came into vogue, especially made to contain the recently introduced beverage "Punch." It was so contrived as to allow of that concoction being served in the utmost perfection. These bowls are called "Monteiths," and it is said that this name was given them because their castellated rims resembled the edge of a kind of coat favoured by a gentleman of that name. Between the projections of this rim were placed the feet of the glasses, and thus the edges of the bowls rested in the cool water with which it was partially filled. When it was put on the table the upper part was lifted off, and the punch brewed by the host. Monteiths are almost always fine specimens of the silversmith's art, and, when gilt, have a magnificent appearance. The care bestowed on these bowls shows the importance with which the topers of the time had endowed the ritual of punch-making at a time when drinking was a fine art. Silver tea-pots were now not uncommon and by the time Queen Anne came to the throne were made in increasing numbers, they were generally globular or pear-shaped. Some of them seem to modern eyes more like kettles than tea-pots. Cream jugs and sugar basins were not made en suite, porcelain or pottery being more usual. Silver coffee and chocolate-pots often had the handles at the side instead

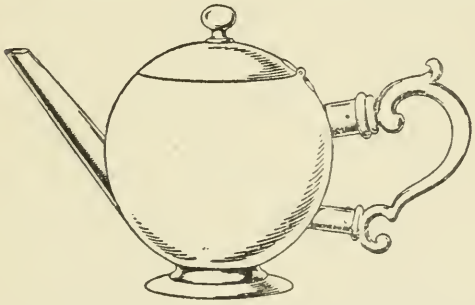


22. Silver Monteith, 1706.

of opposite the spout, a convenient plan which has, unfortunately, gone out of fashion. Silver spoons and forks were made in considerable numbers, with flattened handles, the ends slightly scrolled, the bowls of all spoons were of the pointed type, the fig shape having been entirely abandoned. Small spoons of the "tea" size were now made for the first time in any quantity. The rat-tail pattern was a very favourite one at the beginning of the eighteenth century, it is so called because the handle runs down on to the bowl, tapering towards the end as the name denotes. The forks made entirely of silver, were not used with the meat courses, for which "prongs" to match the knives were provided. The names still in use for the different sizes are an interesting testimony to their original purposes. Thus we have the "table" knife, fork, and spoon, which were the large-sized utensils laid to each cover (the original table fork had a silver or ivory handle). Then there are the small knives which were handed round when cheese was served, which retain that name, and the "dessert" fork and spoon of silver which were used for the sweet course, and which were all known as "dessert." The one large knife and fork were not

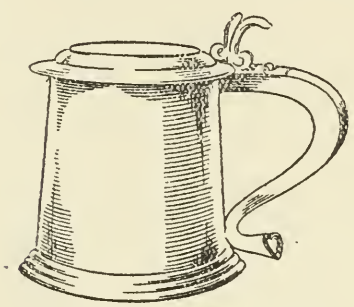


23. Silver Tea-pot, Black Wood Handle, 1715.



24. Globular Queen Anne Tea-pot, 1712.

changed during the greater part of the repast. The number of plates in use, which were often of silver, too, was limited, and they were washed, if required, in the dining-room itself, thus remaining under the eye of the butler who was in charge of the silver. The silver plates are simple in pattern, and are strengthened on the under side with a strip of thicker metal, the dishes are often round and rather deep. Sugar casters are often attractive pieces ; they were made in rather large sizes, and generally were used in pairs.



25. Silver Tankard, 1675.

The charm of the silver of this time is that the workman was content to leave it as to " finish " when he had attained the size and shape he wanted, without resorting to a number of mechanical devices to obliterate all signs of how he had arrived at this end. The result is, that the surface, instead of being brilliantly burnished, has a subdued lustre owing to the smoothness being achieved by means of perfect hammer-work covering the surface with thousands of infinitesimal facets instead of being one simple meaningless curve. This is why " old silver," raised by hand hammering and *left with its original surface,** is infinitely more beautiful than the ordinary modern copy of the same pattern, which, while it perfectly reproduces the outline and is faithful to matters of decoration, is " finished " by mechanical means, which destroy the spring of the natural lines of the metal.

PEWTER was the stand-by for ordinary table-service, even

* It is necessary to emphasize the words " left with its original surface " as Goths, in the guise of silversmiths, have been known, when old silver has been sent to them for some slight repair to " improve its appearance " by " putting it through the fire " and burnishing it, with the result that it returns looking as shiny and hard as the most common-place modern silver—and almost as valueless to the *genuine* lover of old silver. (There are, of course, people who judge silver entirely by the marks alone, and provided these are all right they are quite content.)

in those well-to-do families which were also supplied with silver or china. Dishes were round, and their edges and those of the plates were strengthened with a rim on the back. Ornament was unusual, but occasionally the owner's crest was engraved on the plate (in quite a number of cases the crests are a later addition done some time towards the middle of the century). The many pewter tankards made at this time generally have lids, as beer was frequently served hot, either plain or with additions, such as the pulp of a roasted apple and nutmeg, which characterized the favourite drink " lambswool." Before about 1700 these lids were flat, afterwards they were domed. Almost everything made in silver was duplicated in pewter and as almost all pewter is cast, the process of copying was an easy one. Among the objects which were most often made in pewter are the quaint little inkstands of rectangular shape, which stand on ball feet. The lids are hinged on to the middle, and one side is subdivided into three compartments for ink-pot, sand dredger and wafers, while the other is left as a box to contain the pens, penknife and other impedimenta.

CUTLERY was now, as a rule, supplied by the host instead of being brought to the feast by each guest. The knives, and their accompanying two-pronged steel forks, often had green ivory handles, a fashion apparently introduced from Holland, and those that were actually imported had the long pointed blades that were in vogue on the Continent, while English knives, as a rule, had curved blades with a wide end. Only the one size was put on the table, another being supplied (if the resources of the establishment ran to it) later on in the meal. Spoons with handles to match the knives and prongs were much esteemed, a fashion copied later by Wedgwood in pottery.

For TABLE NAPERY damask was gradually taking the place of cut and embroidered linen, though for a time the

beautiful designs shown on the samplers continued to be worked, as they came within the capabilities of the housewife and her helpers. The greater part of the patterned damask had to be imported from Flanders, where the weavers were expert in carrying out the heraldic patterns which were in vogue. Sometimes the name of the original owner is also woven into the cloth. This early damask linen is not particularly fine, but the threads are beautifully even, and there is an individuality about every piece which is exceedingly attractive.

CHAPTER V

DECORATIVE ADJUNCTS

PICTURES, especially by the Italian masters, were much valued, and everyone who aspired to the reputation of a man of taste had a collection. It appears that miscellaneous pictures were hung together in the cabinets or dressing-rooms, which often assumed the appearance of a small gallery or museum of curiosities. Regular galleries were also occasionally constructed in the large houses, while family portraits were framed to match, and were hung in a formal way in the dining or other reception rooms. Specially painted pieces were framed in as part of the decorative scheme in such positions as over the fireplace and in the over-door, and paintings so described are a frequent item in the auction catalogues of this period. For the former, still-life and flower pieces seem to have been considered most suitable, but special portraits were generally selected for the over-doors.

Engravings were valued, but were kept in portfolios or presses, rather than framed for hanging on the walls. Busts and statues, especially antiques, were highly esteemed for libraries, halls and staircases, where niches and pedestals were provided for their reception.

Chinese porcelain had been known in this country as a curious and beautiful product for many years, and already in Charles the Second's time the rage for collecting it had started, and fashionable people eagerly sought for fine pieces.*

When Queen Mary, with her well-known love of china and delft, came to the throne, the vogue became a regular

* Lady Fidget says in Wycherly's comedy, *The Country Wife*: "We women of quality never have china enough," a *double entendre*, as the shops for the sale of china and other curiosities were frequently places of assignation.

mania. For her collection, rooms were especially arranged, and we see in Marot's engravings of Hampton Court that it was treated as an integral part of the scheme of decoration. These prints show hundreds of pieces of china in each room, not only are ornamental objects such as vases, beakers and jars used, but cups and saucers and plates are arranged symmetrically as borders and panels. Naturally loyal subjects followed in the wake of the Royal example, and fortunes were spent on these fine wares. After Queen Mary's death the rage showed no sign of diminution, and the " china closet " (which, by the way, is by no means the same thing as the china *pantry*), was the receptacle for the treasures collected by the lady of the house. A piece of china was always an acceptable gift from a *prétendant*, and precious examples changed hands at the card table. Glass-fronted cabinets were also specially made for its reception in order that the fragile and valuable ornaments could be admired without risk of loss or damage.

Decorative dishes made in this country, of blue and white ware, in imitation of the imported Delft ware, often have paintings in a somewhat rude style of the King and Queen standing each one side of an orange tree. Another popular design shows our first parents with the tree of knowledge between them, its trunk entwined by the serpent. Such dishes were probably intended for the more homely establishments as they would hardly have satisfied those whose eyes had been rendered critical by familiarity with Oriental ware.

The fine Lambeth stoneware, already described, belongs to quite another category, and shows high qualities in its maker, both as potter and artist.

The following entries from the expense book of the first Earl of Bristol show the kind of prices paid for Oriental porcelain. The " Medina " mentioned was a well-known character, and quite a favourite with the King :

" 1689. April 10th. For a white tea-pot and bason for dear wife, £4 16s. 9d. 1690. Feb. 17th. Paid to Medina ye Jew for a table and 2 pair of china cupps, £10. Feb. 27th. China cupps for dear wife, £4 10s. 28th. Two paire basons, £3 12s. March 1st. Large china punch bowl, large jar and 2 white cupps for dear wife, £3 5s."

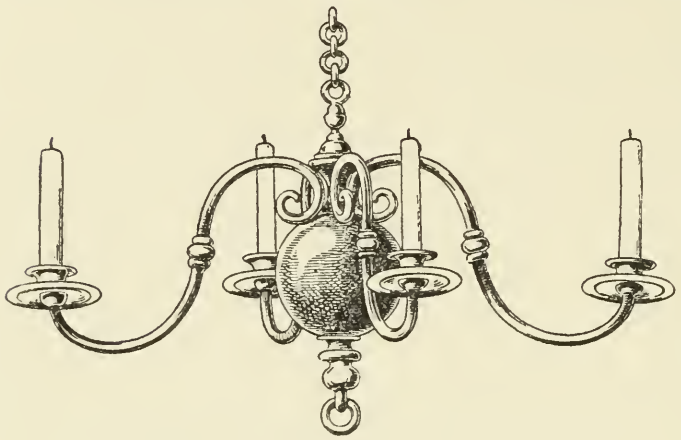
Other entries are : " Pd. to Medina Jew for a parcel of old china, £21." " A pair of old china rowl waggons, £7 10s. 6d." and numerous other items of a similar sort.

The ornamental china was in a great many cases arranged on the top of cabinets, chests of drawers and bureaux, on which shelves and stands were fixed in tiers so as to display it to the best advantage. These were considered the correct position for it, but in very many cases it seems to have overflowed on to every available spot. There were not many mantel-shelves of the modern width (though a narrowish shelf sometimes offered a position whereon it was possible to place small pieces), but rows of step-like receding shelves were sometimes fitted as part of the decoration of the room over the fireplace, especially for the display of fine china.

Besides china, there were not very many decorative trifles at this time ; small lacquer boxes and cabinets, étuis and work-boxes seem to be about all. Lace boxes were made to match the chest on which they stood, the mirror above being also of the same design and make. Many were fitted inside with small boxes and trays, and lined with a delightful shade of blotting paper, pink silk or embossed paper. Tea-caddies were not very often made in wood, though a few in the late " herring-boned " walnut are to be found. Tea was more usually kept in Oriental or Delft ware bottles, with straight rectangular sides.

Orange trees were used as decorations in halls and such places, and small trees in gilt baskets stood either in the fireplace, when that was not in use, or either side of it.

LIGHTING was still entirely by means of candles, either set in sconces on the walls or in hanging chandeliers. These were made in silver, brass, pewter and glass. The sconces in use by the great families were often embossed with their arms, and sometimes the pair of cherubs supporting a crown which appear in so many guises, head the smooth reflecting panel which generally forms the back plate. Chandeliers carried the candles in branches proceeding from a central ball, and in some cases there were two or three tiers of them diminishing in size. For these, gilt wood was sometimes used, in addition to the materials mentioned above. Standing branches were placed on candlestands or girandoles, where extra light was wanted ; but at best lighting must have been poor. It was not only the expense of the candles, which had to be considered, though that was no small item, but they had to be snuffed frequently, which was troublesome, and when a very large number of lights were burnt the smell was unpleasant.



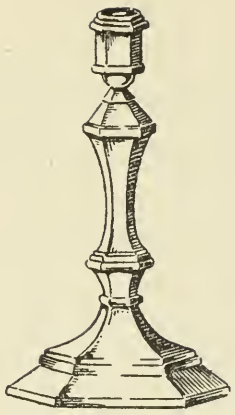
26. Hanging Chandelier of Polished Brass.

Silver candlesticks were made in considerable numbers in the baluster pattern, with light mouldings and a large base. In brass the large grease-tray was still a feature of many "sticks," as may be seen from the prints of this time, but they were also made with the baluster stem, which was probably more usual for the better class of candlesticks.

For pewter the baluster type was decidedly the most practical, the spreading tray being easily damaged in this

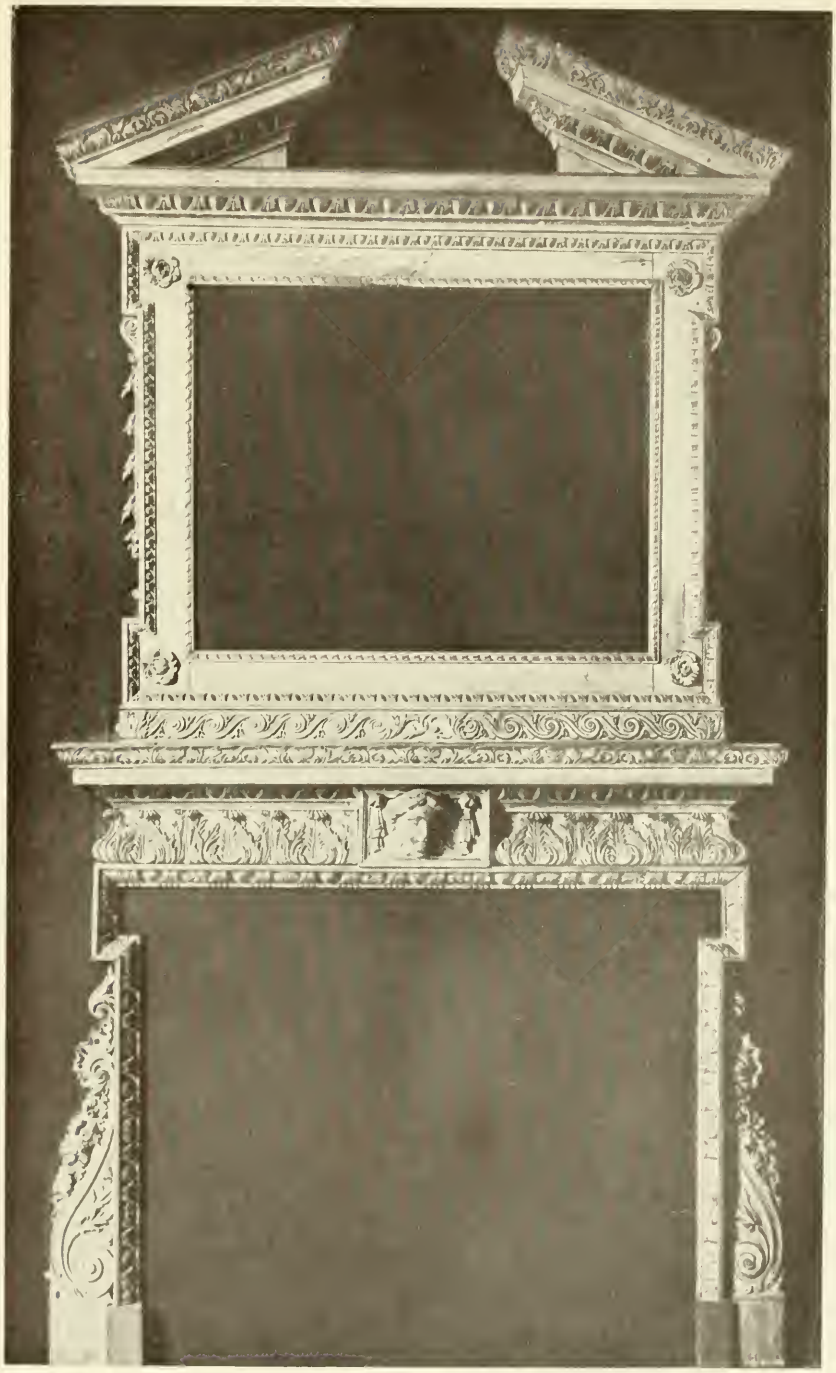
soft metal, and they were easily cast from a silver model.

Metal candlesticks were, of course, most useful where extra lights were wanted close at hand, such as on the card tables, on dining or supper tables, and for writing or sewing.



27. Silver Candlestick, 1710.

Wax candles were the best kind of light, and were used by those who could afford them, but tallow, except on special occasions, was the ordinary household means of illumination. Tallow "dips" were made at home by thrifty managers, often out of mutton fat, and smelt atrocious, besides requiring incessant attention as to snuffing.



Carved-oak Chimney-piece. Early eighteenth century.

SECTION II. PLATE I.

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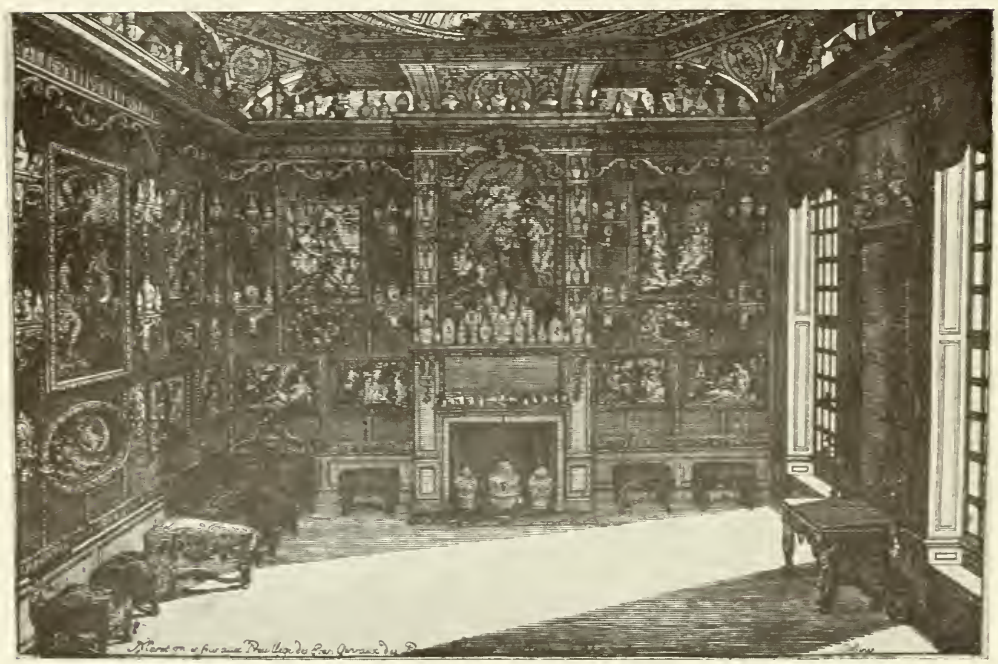

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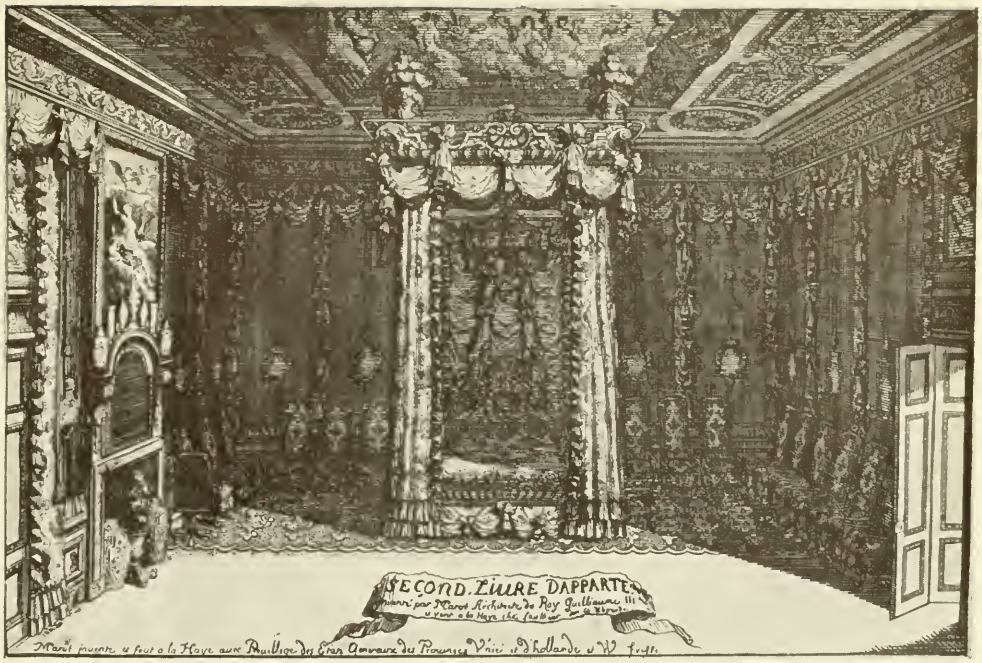
1. Engraving 1710, showing arrangement of small sitting-room.
2. Engraving by Daniel Marot. Queen Mary's private sitting-room at Hampton Court.

SECTION II. PLATE II.



Engravings by Daniel Marot of Queen Mary's Bedroom and the Library at Hampton Court.

SECTION II. PLATE III.

1

2

3

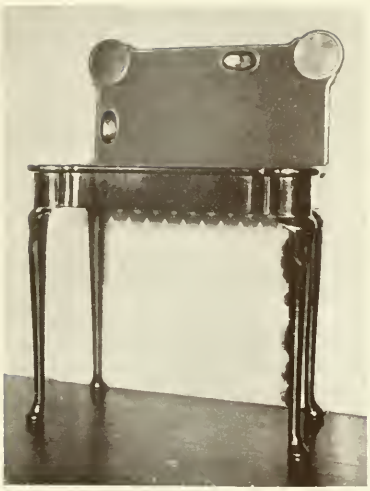
1. Walnut Settee. Early eighteenth century. V. and A.
2. Walnut Armchair with seat embroidered in cross-stitch in wool and silk. Queen Anne. V. and A.
3. Walnut Chair with seat of English tapestry (see Plate XVII). Queen Anne. V. and A.

1

2

1. Bed upholstered in green moreen. This kind of cornice was much used during the reigns of William and Mary and Anne. V. and A.
2. Chest on Stand decorated with marquetry Late seventeenth century. V. and A.

SECTION II. PLATE V.



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1. Walnut Card-table with reserves for candlesticks and counters. Queen Anne.
2. Armchair in carved walnut, formerly lacquered black. Queen Anne.
3. Dressing-table veneered with fine woods. Early eighteenth century. V. and A.
4. Walnut Chair covered with embossed and gilt leather. V. and A.

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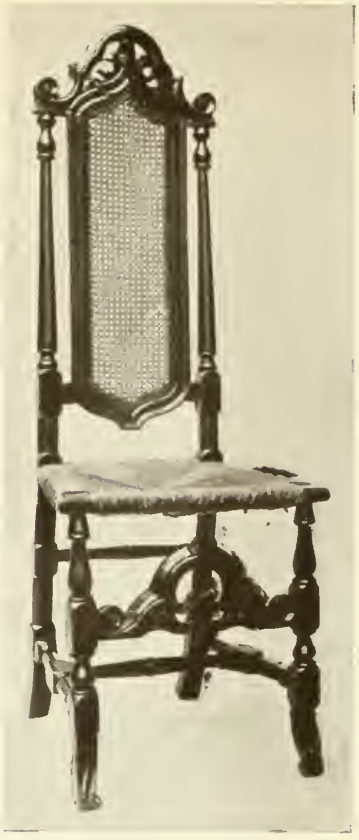

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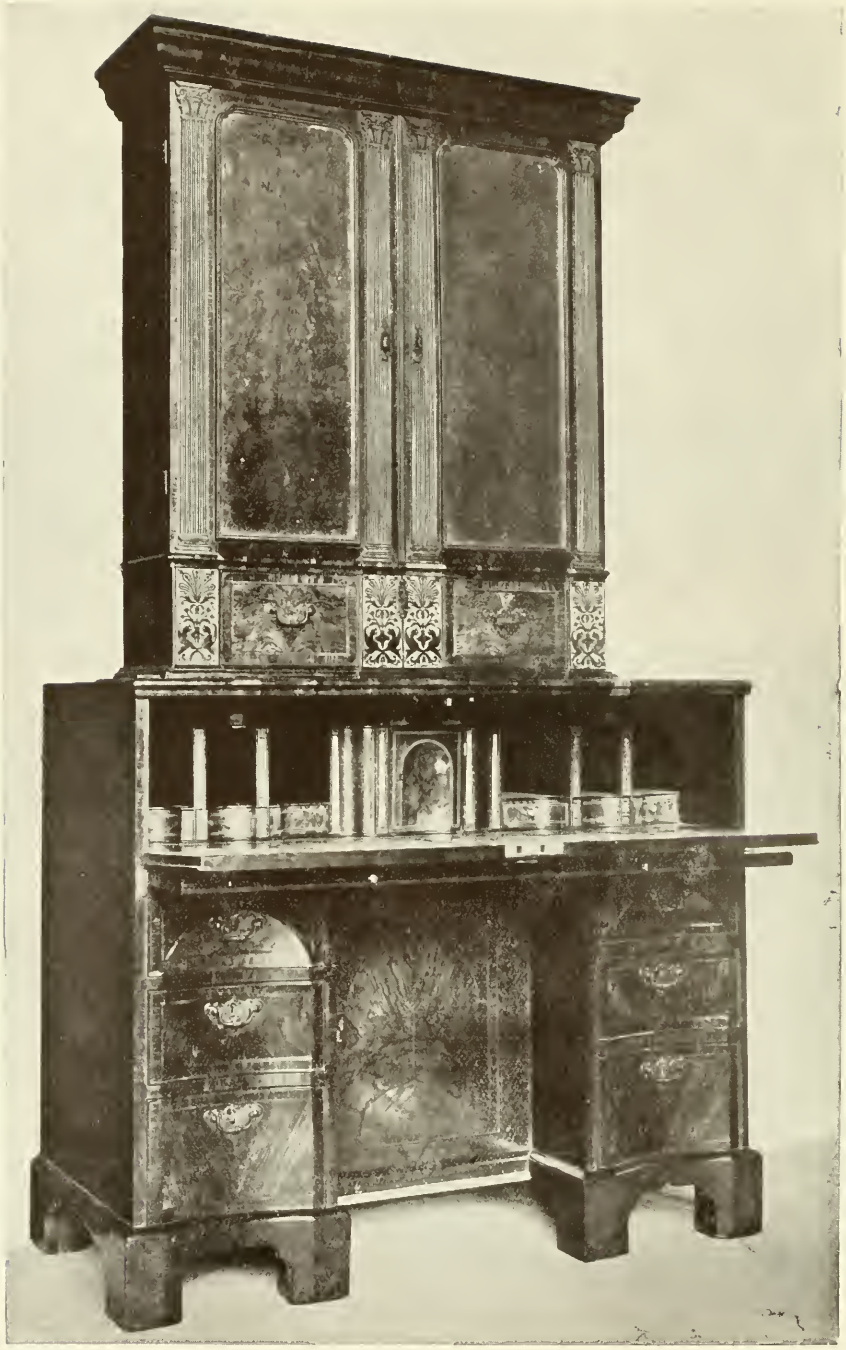
3

4

1. Mirror Frame ornamented with marquetry of different woods. William and Mary.
2. Carved and turned Walnut Chair. William and Mary. V. and A.
3. Walnut Bureau showing "secret" drawers. The whole centre block of pigeon-holes has been removed and placed on the top to show well and money-drawer.
4. Walnut Chair with petit point embroidery of silk and wool. Early eighteenth century. V. and A.



Walnut Writing Cabinet, said to have belonged to Dean Swift.
About 1700. V. and A.

SECTION II. PLATE VIII.

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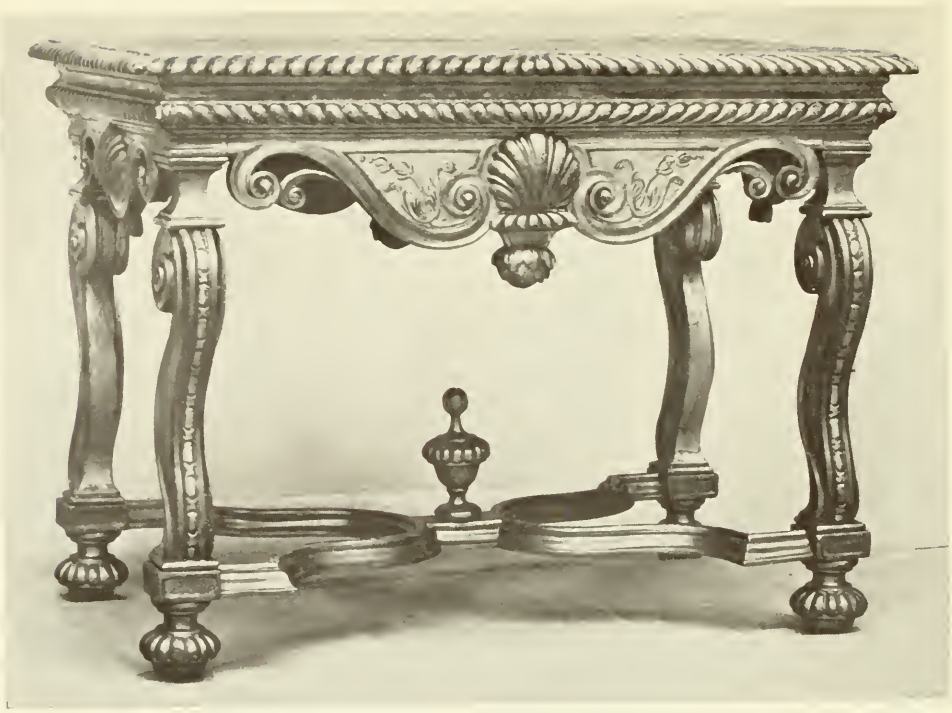
2

1. Table Top decorated with gilt gesso. William and Mary. V. and A.
2. Walnut Cabinet inlaid with holly. Queen Anne. V. and A.



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2

1. Gilt Gesso Table. Late seventeenth or early eighteenth century. V. and A.
2. Side Table. Style of William Kent. Queen Anne or George I. V. and A.

SECTION II. PLATE X.

Mirror Frame by Grinling Gibbons or one of his school. Late seventeenth century or early eighteenth. V. and A.

SECTION II. PLATE XI.

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1. Table of turned and inlaid walnut. William and Mary. V. and A.
2. Chest on Stand. William and Mary. V. and A.

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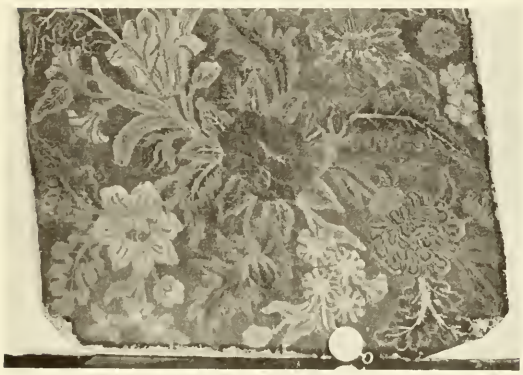

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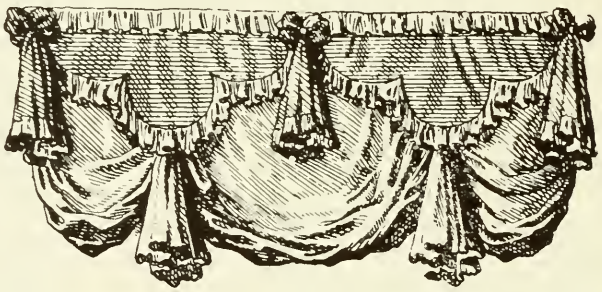
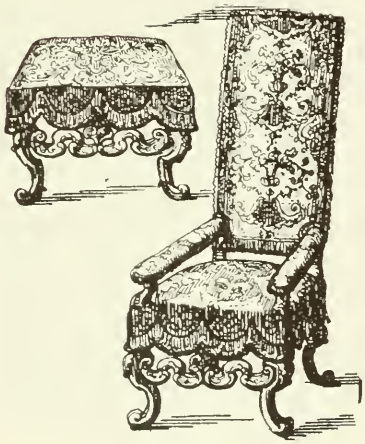
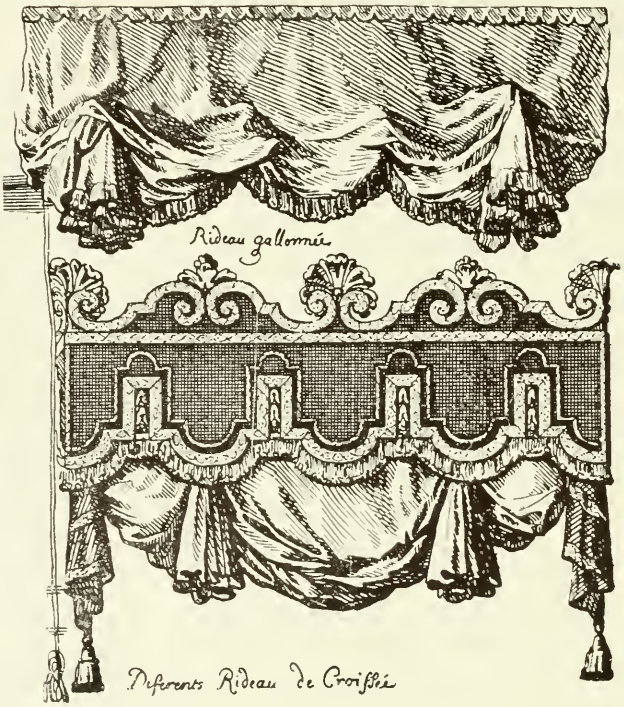
1. Worsted Embroidery, flowers in natural colours. Early eighteenth century. V. and A.
2. Silk Brocade. William and Mary. Messrs. Warner.
3. Chair-seat worked with a design of flowers in natural colours in gros point. V. and A.
4. Chair-seat worked in petit and gros point in brilliant colours. Early eighteenth century. Mr. Breton.
5. Fine Embroidery in silk on quilted linen. Late seventeenth century. Mr. Breton.



From Daniel Marot's book of designs showing the styles of upholstery in vogue in noblemen's houses at the end of the seventeenth and the beginning of the eighteenth centuries.





SECTION II. PLATE XIV.

1

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1. Glazed Cotton printed outline filled in by hand in colours. Dutch East Indies. Early eighteenth century. V. and A.
2. Two Panels of Chinese Wallpaper. Early eighteenth century.

SECTION II. PLATE XV.

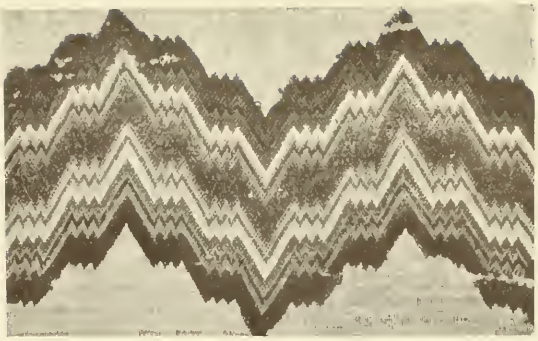
1

2

3

1. Figured Silk. William and Mary. Messrs. Warner.
2. Figured Velvet, crimson and gold, similar pattern to Queen Anne's bed at Hampton Court. Messrs. Warner.
3. Linen Quilted Coverlid embroidered with fine coloured silks. Queen Anne. V. and A.

1



2

3

1. Stool with embroidered cover. Late seventeenth century. V. and A.
2. Specimen piece of Punto Ungaro, a kind of embroidery much used for covering chairs in William and Mary's reign. Messrs. Debenham and Freebody.
3. English Tapestry Chair-seat. Early eighteenth century. V. and A.

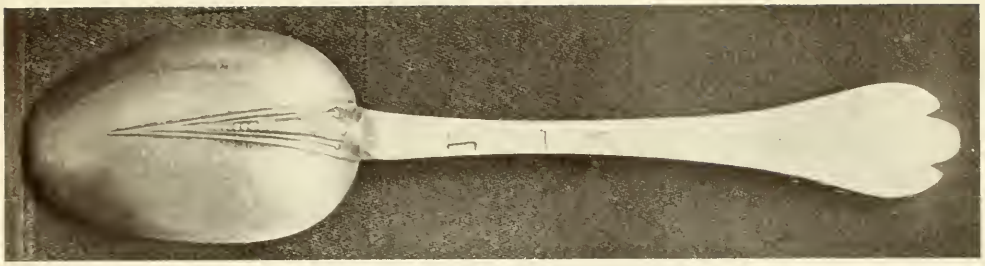
1

2

3

1. Red lacquer Toilet-glass. Early eighteenth century. V. and A.
2. Clock-case decorated with marquetry. William and Mary. V. and A.
3. Gilt Mirror Frame decorated with gesso. Early eighteenth century. V. and A.

SECTION II. PLATE XVIII.



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1. Spoon. Pied de Biche Handle. 1701–2. V. and A.
2. Caster. 1692–3. V. and A.
3. Spoon. Rat-tail Handle. 1712–13. V. and A.

SECTION II. PLATE XIX.

1

2

3

1. Silver Cup. Queen Anne.
2. Wine-glasses. Early eighteenth century. V. and A.
3. Silver Taper-stick. 1718–19. V. and A.

SECTION II. PLATE XX.

1

1. Silver Teapot made by Jonathan Lambe and Thomas Tearle. 1718–19. V. and A.
2. Baluster-stemmed Glasses. V. and A.

SECTION II. PLATE XXI.

1

2

1. Silver Sconce. 1703–4. V. and A.
2. Lace Box with marquetry. V. and A.

SECTION II. PLATE XXII.

SECTION III

EARLY GEORGIAN

CHAPTER I

FITTINGS AND PERMANENT DECORATIONS

AS the eighteenth century advanced there was a great increase in the number of those who made their living by the practice of architectural designing. A hundred years before, the professional architect was almost unknown, and even at this time buildings of some importance were being carried out successfully without any elaborate plans being prepared. The professed architect and his amateur compeers justified their existence mainly by the superior (according to the taste of the day) outward appearance and the originality of the works erected under their direction ; they paid little heed to the comfort and convenience of those who had to live in them ; in fact, that point of view was rather despised. Their aim was to give an effect of grandeur and splendour, which was attained either by size and massive proportions or by the provision of colonnades, porticos and arches, often in positions where they were not required, and in many cases where they were a distinct inconvenience. Enormous sums were spent on buildings which were barely habitable, all comfort having been sacrificed to externals and the state rooms. On the whole this lack of regard for convenience was mainly characteristic of the larger houses, and those smaller erections which were built to carry out some whim or fancy of a lover of the " antique taste."

Naturally the plain man did not find in these the model for his less pretentious establishment, and while he was anxious to make as good a show as possible of being in the fashion with regard to minor points, as a rule he forbore from

sacrificing his whole comfort to colonnades and statues. He brought to bear on his selection of the most suitable details to imitate, a large share of inherited good taste, and there are few more delightful dwellings than the modest sized houses of the more homely type which date from this period. Many of them were built without the aid of a regular architect. The excellent master builders who carried on still much of the tradition of the past as to construction were quite competent to undertake their erection, with the aid of the many design-books to help them as to the more modern details of finishing and fitments such as fireplaces, staircases, and ornament.

As to externals, the owner commissioning a smallish house preferred that everything should be perfectly symmetrical, and the chimneys, if possible, hidden away. The prevailing fashion as to porticos, windows, and doors was adopted, and a knowledge of " The Orders " being a part of every gentleman's education, a display of it had to be made somewhere For the rest, the smaller country mansions and town houses continued to be built in a fashion not so very different from those of the beginning of the century, and there were not a few who agreed with Horace Walpole that " The Grecian is only proper for magnificent and public buildings. Columns and all their beautiful ornaments look ridiculous when crowded in a closet." Rooms were now to a still greater extent arranged so as to be private, *i.e.*, not to open out of each other, and additional stair and passage-ways were given so as to attain this end. The entrance hall was, as a rule, rather narrower than before, but otherwise there was very little difference in the arrangement of the ordinary run of houses.

However, though the actual essentials altered but slightly, in the internal fittings the change of fashion was decided, and in many quite small houses in the provinces, such as those of the Cathedral cities and County towns, the elaboration of the fitments is surprising. In many cases, no doubt,

these houses were built for wealthy people who could obtain only a contracted site, and therefore spent in proportion a large sum on a small house.

PANELLING, as a rule, consists of a dado with a filling of large rectangular panels above, often spaced out by a carved moulding. It was, however, far from universal as a wall covering, and in many houses the hall and staircase only were thus lined. Oak was comparatively seldom used, being superseded by pine or deal painted white or dove colour. Olive green was also a favourite colour, sometimes picked out with gold, and graining in imitation of the choicer kinds of wood was also resorted to. The proportions of the panelling are generally very happily arranged, and doors, windows, and fireplaces, and often the ceiling, are a part of the original scheme, with the result that, even when the decoration is simple, the unity of the whole makes these unpretentious interiors decidedly pleasing. In many cases, cupboards are let into the walls of the rooms, closing either with solid or glazed doors, they generally have coved tops inside and shelves with shaped front outline. In eating parlours they served many useful purposes, and the tea equipage was often kept in them.

Naturally STAIR-WAYS shared the general tendency to subserviate constructional details to a preconceived idea, and we now find the newel posts quite dethroned from their early importance, the string occupying a subservient position and the handrail much slighter. The whole effect is far less massive, principally owing to the fact that the balusters are set directly into the treads. In many cases the stairs seem almost unsupported, and this gives a disagreeable effect of being "in the air," but in the more happily designed examples, the unbroken sweep of the curving handrail lends an air of absence of effort that compensates for the apparent lack of solidity. Some of the richer stair-ways have balustrades of finely worked flowing designs of foliage ; in others, smith's

work in iron, either in large panels or in small designs, one to each stair is substituted for the turned balusters. Towards the middle of the century lattice-work, after the style of "Chinese Chippendale," or the frets shown in the Halfpenny's book, was used as a filling. In one particularly happy example the original "lacquer" still survives: it is black on the inner and outer surfaces and red on the return faces. The tint, when new, was, no doubt, a brilliant vermilion, but has by now faded to a dull "crushed strawberry" colour. In many simply finished houses, slender posts of square section support a plain rail of mahogany, but these are rather dull and uninteresting. The greater number of balusters are turned, with slender taper shafts; one member is often of twisted work similar to those often found on the supports of tripod tables. Twisted turning often in somewhat elaborate forms was sometimes employed for the whole baluster. A square member below the shaft is a very characteristic feature of the balusters of this time. The stair-head is, in many cases, carved in very delightful designs, and as the tread overhangs slightly, there is often a particularly happy effect of light and shade.

The treads were of marble in some cases, but more generally were of wood, oak being the most common, but mahogany was sometimes used. Carpeting was not by any means universal for stairs, and is indeed somewhat troublesome to lay on the curved stair-ways, which were so prevalent; towards the end of the period it became much more general, perhaps because suitable carpets were much more easily obtained owing to the increasing number of European carpet looms.

DOORS vary considerably in design. Perhaps the most usual are those that are divided into four panels, the two bottom ones being somewhat taller than their breadth, and the two top ones about square. In better finished houses the panels were often edged with a moulding, which, in the case of some

of the magnificent doors of mahogany, was gilt. The overdoor was often fitted with a pediment or a decorative picture was framed into it.

The WINDOWS were tall in proportion to their width, and filled in with smallish square panes framed in wood. The panelled shutters, which folded into the window recesses when not in use, were, of course, finished to accord with the rest of the woodwork. Generally they were painted, and they were often grained to imitate some superior wood.

CEILINGS.—With the passing of the first third of the century the individual note in plaster work, which had still lingered on, especially in country districts, died out. The treatment of ceilings became more and more a perfunctory matter, and the ideal then adopted has hardly been abandoned even at the present day.

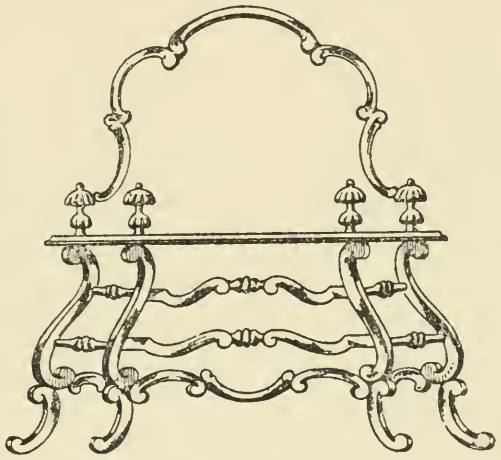
Sir William Chambers, writing in 1759, gave full particulars and illustrations of the method of decoration, which was at that date generally accepted as correct, and which had been in vogue for many years in much the same form, minor details alone altering from time to time. He says that ceilings are " Either flat or coved, divided into compartments and surrounded with moulding. For ordinary rooms the relief is slight, for more important a more important moulding is used. The smaller compartments are generally arranged round the sides of the ceiling, leaving a large compartment, round, square, or octagonal in the centre." For the largest rooms this is, as a rule, broken up by ornament on a small scale, and in low relief in the centre. Raised work was sometimes gilded, the general hue of the ceiling being pale blue, buff, or dove grey in colour. The exceptions to this formal classic treatment based on the work of Inigo Jones, were the ceilings, executed mainly no doubt by foreign workmen, in the florid style of the French Rococo, and those in the " Chinese " style. These were suitable when accompanied

by fittings and furniture in a similar taste, as illustrated by Chippendale, Halfpenny, and others. They certainly appear to better advantage when the idea is carried out in its entirety throughout the equipment of the room. Such ceilings look at their worst when they are whitewashed, and the room is furnished with solid formal furniture. They should be tinted with a scheme of colour rather low in tone, and the cornice should be treated as part of the wall in distributing the colour scheme, as by continuing the ceiling down on to it the proper proportion is lost.

The early Georgian CHIMNEY PIECES vary so enormously that it is impossible to give a short general description that will cover them all. The Inigo Jones tradition was still honoured, but often it is so far departed from that one feels that the adapter has aimed rather at eccentricity and variety than for elegance and suitability, while many are so heavy and clumsy that they seem more fitted for a mausoleum than for the surroundings of a hearth with its cheerful associations. The materials were generally marble or wood ; if the latter, marble slips were used for the inner part to avoid danger from fire. The majority of fireplaces were carried out in the heavier type of classical design, or in many cases a mantel-shelf is supported by caryatides or columns ; the kneed architrave was also much used, and the fireplace if of marble is surmounted by an important picture, bas-relief or (more seldom) a mirror. In addition to the architect's designs, there were also what may be called cabinet-maker's fireplaces, elaborate erections of very ornate carved woodwork in the Rococo or Chinese style. These were extremely restless, for the conglomeration of ornament, which was tolerable and even amusing in smaller pieces, such as girandoles or book-shelves, seems overpowering on a large scale. These productions were undoubtedly intended originally for rooms decorated throughout in " the Indian taste," and the

rest of the furniture and equipment were intended to be carried out in the same style. Eccentricities of this kind were, however, exceptional, and the great majority of chimney-pieces were of far simpler type, harmless if not very interesting. Many plain rooms are fitted with a mantelpiece consisting of a shelf above the fire opening, which is simply surrounded by marble or wooden slips, decorated merely by a sunk moulding and a circle within a square at the upper corners.

The GRATES were generally of the dog type, and had straight, rather heavy, iron bars. In some cases apparently older dogs were fitted with grates at this period in order to make them serviceable for coal. The manger and basket types of grates were still made, and were probably used when a room was fitted up in an old-fashioned style. It is interesting to note how carefully at this time all the details of a room were arranged so as to carry out the leading idea of the decoration. If a room had " Chinese " furniture the rest had to be in keeping, and the grate was also made in that manner, and so with the Gothic and Rococo styles. Chippendale gives several illustrations of chimney-pieces with grates complete, and though, of course, he did not make these latter, he designed them, and, no doubt, had arranged with some maker to supply them if required to complete a room. Now that the fire was lifted up above the hearth, cinders were apt to fall into the room, so fenders began to be used more frequently. The hearth was so large that there was but little danger, as hearth-rugs were not in use, so they do not seem to have been



28. Chippendale Grate.

anything like universally fitted. They were not so large as those made later, and consisted merely of a strip of perforated steel or brass across the fire-opening, instead of surrounding the hearth-stone. As time went on they became larger and bowed out on to the hearth, but the return was always to the fire-opening and not to the outerline of the architrave. Some of these fenders had standards at either end, on which the fire-irons rested, taking the place of the separate stand used formerly.

As tea was generally made in the sitting-rooms, there were numerous trivets and such like contrivances made to hold the tea-pot or kettle by the fire ; some of these hang on to the front bars, others stand on the hearth. For the open-work both of the fender and the stands simple patterns were used, such as the guilloche and the Greek key. Chinese patterns were also adapted for the same purpose, but they were not suitable and do not appear to have been used a great deal.

FLOORS were generally of oak, though in a few of the more splendid mansions mahogany was employed. Marble pavements were usual for halls and ground floor passage-ways.

CHAPTER II

FURNITURE

THE AGE OF MAHOGANY

WHEN mahogany was first introduced into England it proved rather a stumbling block to the cabinet-makers, who endeavoured to work with it in exactly the same way as if it were walnut. It was, of course, entirely unsuited for this treatment, as the heavy, dark wood at first imported was almost destitute of "flash" and large pieces of furniture veneered with it, and destitute of any other adornment than the simple brasses then in vogue, were apt to look dull, not to say funereal.

Probably if smooth-faced furniture had remained in fashion and developed straightway into the second period of veneer we should never have known the full possibilities of this wood. But the English version of the Rococo found in the fine grain and tough fibre of mahogany the medium best fitted for its expression, and in spite of its vagaries and occasional absurdities, it proved under its high-priest, Chippendale, to be a style in which design, method of execution, and material, were exactly suited to each other. For sheer perfection of craftmanship, and mastery of tools and wood, unaided by any extraneous decoration, it would be difficult to find any piece of furniture at all comparable with the finest chairs of this period.

The general tendency of the time was decidedly towards redundancy of ornament. Possibly as a reaction from the subdued note sounded by the furniture of the latter part of Anne's reign, there is often displayed a desire to appeal by sheer eccentricity of outline and decoration, resulting in

many instances in a lack of dignity. At first there was a strong feeling for gilding, and state furniture was often either entirely gilt or relieved by details of gilt gesso, and even ordinary pieces had gilt mounts and ornaments.

In the design books of Chippendale and other tradesmen and draughtsmen of the time, we find crystallised the various styles under which the general desire for the out of the way manifested itself. Their pages are full of " Chinese " patterns (mainly evolved out of some Englishman's inner consciousness). Gothic, such as no mediæval craftsman ever dreamt of, and Rococo of the wildest type, consisting of the oddest mixture of natural flowers, shells, figures, and arbitrary curves. The drawings appear like emanations from a madman's brain, yet curiously often we find in actual objects made from them, that the craftsman's hand and eye have triumphed, and though the printed design seems a mere heterogenous medley, badly composed and vulgar in its inception, by the omission of minor details, by perfect workmanship and by that unfailing sense of balance and proportion which seems to have been instinctive in the best workmen of the time, the results achieved were eminently satisfactory when placed in their proper surroundings.

Early Georgian mahogany furniture falls into two divisions. The first phase is the transition period, during which the same kind of design was used both for walnut and mahogany (though the latter predominated). The second phase may be summed up as " Chippendale." Not that a tithe of the furniture called by his name was ever inside his workshop, or is an exact copy of his designs, but he was one of the leading furniture makers and a most enterprising tradesman, and his name is a very useful label for a class of work made by a great many of his contemporaries as well as himself.

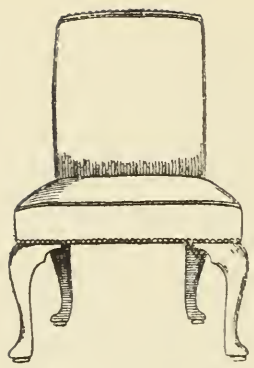
Having realised that advertising is the soul of business, and being confident that his goods would give satisfaction, he

issued his well-known books to call attention to them. While these volumes are ostensibly intended to give instruction, they really are in the main illustrated catalogues of his work, comprising not only pieces that he had already executed, but also others that he was prepared to carry out if required. They are, in fact, a compendium of the most fashionable styles of the time, and are invaluable as works of reference. The other furniture books published during the period are decidedly less attractive, to a great extent because of their inferior drawing and general get-up. It is hard to realise that the bad proportions and general clumsiness of many of the pieces illustrated are the faults of the draughtsmen rather than of the things themselves, and even in Chippendale's book many of the drawings do scant justice to the originals.

In minor details of decoration and method there were as many variations, almost, as there were cabinet-makers, but there were certain well-marked features which were more or less common to all, except those very exceptional pieces which were carried out in accordance with the ideas of architects.

Practically the only forms of decoration used were carving and applied frets, though there seems to have been a small output of veneered furniture, with slight touches of inlay throughout the intervening years between the first and second periods of veneer.

The legs of chairs, tables and such pieces, were at first of the cabriole type, with either quite simple pad feet, or, in the more elaborate pieces, with claw and ball feet and carving on the knee. Between 1730 and 1740 the square leg, either plain or reeded, was very popular, and later, on some very fine pieces, it was pierced and carved in the Chinese manner. Fretted brackets just at the junction of the legs with the seat or the table top, are often a pretty feature and transform what would otherwise be a heavy chair into something a little distinctive. Stretchers, which had gone out during the cabriole



29. Mahogany Chair, covered with Green Moreen, piped with same material, *c.* 1725.

mode, were again very generally used with the square leg, but were usually plain and rectangular in section. Chests and such things were sometimes mounted on dwarf cabriole legs, but if they were only raised a few inches from the ground, bracket feet were almost always used, either with a flat surface or curved into a bombé outline.

The classic taste shown in architecture as a rule only manifested itself, in as far as furniture was concerned, in pieces which were more or less fixtures, such as book-shelves, some of the larger presses and some of the long-case clocks. The arrangement of reception-rooms was very formal, chairs being ranged along the walls, and each piece of movable furniture had its exact appointed place. Card-tables were used, when shut, as pier-tables under mirrors, and were made in pairs for this purpose. Ornaments and nick-knacks were, as a rule, enclosed in glass-fronted cabinets, except the few which had their recognised place in the decoration of the rooms.

In the more intimate apartments the converse was the case, and dressing-rooms and cabinets were littered with whatever particular class of object happened to be the owner's fancy, or the fashionable whim of the moment.

Mrs. Delany, on the 12th of July, 1744, wrote a description of her newly-furnished room, which is probably quite typical of the better class drawing-rooms of the day, though crimson damask was more usual for the walls than tapestry.

"Yesterday my upholsterers came, and my new apartment will be very handsome. The drawing-room hung with tapestry, on each side of the door a Japan chest, the curtains and the chairs crimson mohair, between the windows large glasses with gilt frames and marble tables under them with gilt stands."

Jane Austen, in describing a house supposed to be furnished in this period, thus sums it up : " A number of rooms, all lofty and many large, amply furnished in the taste of fifty years back, with shining floors, solid mahogany, rich damask, marble, gilding and carving, each handsome in its way. Of pictures there were abundance, and some few good, but the larger part were family portraits."

CHAIRS.—The transition form from the solid central splat with shaped outline to the pierced and carved open-work back typical of the full mahogany period was a very gradual one. The early chairs had cabriole legs, either with pad feet or in the richer examples with the claw and ball feet, on legs which were also carved over the knee and sometimes lower down as well. Masks and animals' heads were sometimes introduced on the knees of certain remarkable pieces, and in the case of elbow chairs the arms are carved to correspond. The fine furniture made for the mansions of the more important country gentry and for the fashionable world is extremely rich in effect. Simpler chairs following the same general lines, but with the splats in open-work without carving, and with less elaborate legs, were made in great quantities.

The splat, in course of time, was so pierced and spread out that its origin was disguised, being merged into elaborate tracery, generally, however, a space on either side of the uprights was left clear.

With the introduction of square legs the stretcher was again found useful ; most of the earlier square leg chairs have upholstered or French backs, and were extremely popular from about 1735. Later, the square leg was used with all kinds of backs, and in some we find the splat idea quite abandoned and the whole back filled in with either Chinese lattice, Gothic tracery, or fancy trellis-work. Some of the Chinese chairs have most intricately open-worked legs. An entire volume might be written on the chairs of this time, as the

makers revelled in experimenting with all kinds of new ideas, and those who wish to study them should consult as many of the original design books of the time as they can.

Many chairs were made throughout the period in which the back and seats are entirely covered with needlework or other fabric. Sometimes there is a framing of woodwork round the back, at others the only wood shown is in the legs. So few comparatively of these chairs have survived that it is easy to overlook the fact that they were probably originally at least as numerous as those with wooden backs. Naturally their principal importance lay in their covering, and when that wore out they were of little value. Unfashionable wooden-back chairs descended to the housekeeper's room or servants' quarters, where they were useful and serviceable, but the out-at-elbows upholstered chair is a sorry looking object and soon passed into oblivion. Being made for sitting-rooms, bedrooms and cabinets, they are rather lower than the contemporary chairs intended for dining-rooms; they are heavily stuffed and extremely broad in the seat. The arm-chairs of similar build generally have scrolled arms and ear-pieces, which are, however, less elaborate than their fore-runners of the age of walnut, though they are rather more ample in their proportions. Many of the short cabriole legs of the earlier upholstered chairs are finely carved, but the majority of them have square legs, either plain or fluted. In re-upholstering these chairs the greatest care should be taken to follow the old lines with regard to stuffing and padding, for the whole effect may easily be spoilt by neglect of this point. The double chair was for the most part built on the same general lines as two singles placed side by side, but there was in reality a considerable modification of the details to suit the altered circumstances and make the balance perfect. Though very beautiful, they cannot be called comfortable pieces of furniture, and are certainly not suited for a

lounging attitude. It is said that they were intended for use at table by the master and mistress of the house, who, in many of the principal families still adopted the old custom of sitting side by side at the head of the table. They are rare pieces, and are almost invariably finished in the most exquisite manner.

The stuff-over settees are very comfortable seats, and were for use in reception-rooms and sitting-rooms. The plain pad foot is not often used on them, either the claw and ball or the square leg is far more frequently found. These settees were made without springs, but are well stuffed with hair and fitted with squab (or, as they are called in contemporary accounts, " sqob ") cushions. The window seats and stools are of similar workmanship to the chairs, but many of the squarer so-called window-seats are in reality dressing stools for use by ladies while under the hands of their maids.

TABLES were made in great variety. The earliest followed the lines of their walnut predecessors, and have cabriole legs, plain or carved. The card-tables are often elaborately fitted with triple tops, so that they might also be used alternatively as pier or tea-tables. The majority have simple cabriole legs with some little decoration on the knee, and the tops have rounded corners for candlesticks and depressions to hold the counters or coin. Solid square breakfast or supper tables have frequently just a little Chinese fret bracket, which relieves their somewhat heavy appearance.

Dining-tables were made in sets of two or more, each having two flaps hinged onto a centre. They had six legs each, two of which swung out at will to support the flaps when in use. The length of the table could thus be adjusted to suit the number of diners. During the early part of the eighteenth century two or more oval dining-tables were used to accommodate the guests if there were a large number. For the tops of dining-tables fine boards of mahogany were always selected,

as the handsome appearance of the table, when the cloth was drawn, and the punch bowl and its appurtenances were brought in, was a matter of particular pride to the owners.

For occasional use and for tea or supper, " tip-up " tables on tripod stands were made in immense numbers. It is noticeable that all tables were made in such a way that they can be cleared away when not in actual use. The arrangement of the rooms, even of those of a somewhat homely type, tended towards formality and the tip-up table stood under a corner cupboard when not in use ; some of these tables have raised borders similar to those seen on silver salvers between 1725 and 1740, and the majority of fine tray-top or pie-crust tables probably date from between these dates. The style, however, was far too useful to be abandoned, and tripod tables with pad feet were made long after this kind of foot had been superseded for other furniture. The tripod was often somewhat elaborately carved and claw and ball feet are not unusual. An urn-shaped member adorned with twisted turning of a similar kind to the bosses on many of the balusters of the period, is a pretty feature in many of the supports, and some of the more simple tables have plainly turned or columnar central supports.

The tripod idea was also carried out in two or three tiered " dumb waiters," and also in the little revolving supper stands, which were placed on the table with numerous small dishes of light refreshments, at card and musical parties.

Other small tables belonging to the latter part of the period are those with square legs decorated with fret-work and having elaborately decorated fretted rims, round the tops these sometimes have a little pull-out slide on which to rest a teapot, the main part of the table being intended as a stand for the urn. These tables are sometimes called " toddy tables," but " Urn-stand " or " Urn-table " is more correct.

Chippendale gives a great variety of designs for tables in

his books, a feature of many of his side tables being the swags of carved work decorating the side towards the room, the legs or other supports are also often highly ornamental. These elaborate pieces must be put with others of the same calibre if they are to look well; when their companions are of a simpler type both suffer, the elaborate work is apt to look over ornate, and the plain work, though good of its kind, seems dull and heavy.

Sideboards in the modern sense were unknown, but there were many kinds of tables which took their place; for the most part they were large tables long in proportion to their breadth with highly decorated legs and plain tops.

WRITING-TABLES and BUREAUX were made in great numbers; the majority were of the sloping-topped order in vogue during the last part of the walnut period, the pattern with a cabinet top enclosed by a pull-down front had quite disappeared. Mahogany bureaux and their contemporaries in oak generally have few hidden drawers and the well has disappeared, its place being taken by an extra long drawer or two smaller ones. The use of these little hiding places was gone, as they had become so general as to be merely a "secret de polichinelle" as everyone knew where to look for them. The feet of the bracket type sometimes bowed out in a very quaint way. Pedestal dressing and writing-tables were also made; some of the earlier ones are of mahogany, veneered in exactly the same way as walnut was used, but there is so much less life in the mahogany in the dark wood that they are not very attractive. The same type is also made on a large scale and with elaborate ornament; these pieces are suitable for the libraries of the larger mansions, while the others were frequently placed in bedrooms.

Some of the bureaux have book-cases or display cupboards for china over them, and the glass fronts are very characteristic. Some of the early doors have square panes of glass, but

later they were shaped into various patterns. The most usual kind is that known as the " thirteen pattern," but there is great variety, and often a quite simple piece of furniture is rendered distinctive by the tracery of the doors. Many of these cupboards were painted pale blue or some other shade inside, others were lined with velvet, and lining papers were also used. Corner cupboards had similar tracery in the doors ; they were used in the less formal apartments to hold the tea equipage, a " tip-up " table standing below.

BOOK-CASES were often imposing pieces of furniture, and were as a rule designed by the architect, together with the ornamentation of the walls, so they have in many cases a more pronounced classical flavour than is usual with moveable furniture. Sometimes the glass panels in the doors have a waved outline edged with a narrow gilt moulding, but more generally the tracery described above was used. Below the shelves there were frequently dwarf cupboards where portfolios and large volumes might conveniently be stored ; very large book-cases were most usually made in three pieces, the centre part projecting into the room.

Chippendale and others designed little hanging bookshelves of pronounced character, but on the whole they seem to be intended rather as ornaments for a blank piece of wall than for utility. They will hold either a few books, a clock or some pieces of ornamental china, preferably Chelsea, or in the case of those shelves which are carried out in the " Indian taste," Oriental porcelain is indicated.

Some most curious furniture was made at this time in considerable quantities ; to all appearances these pieces are ordinary bureaux and book-cases, but the fronts are only shams, and when they are turned round a bed is found hidden in the interior. The reason for these contrivances may be found in the large spirit of hospitality which prevailed. Friends often lived many miles apart, and not seldom the intervening

roads were vile. The heads of both guests and coachmen, too, were, as a rule, not so clear as they should have been after dinner. These contrivances made a house quite elastic, and a number of people could be accommodated with very little trouble, as no one seems to have minded sleeping in the sitting-rooms and passages.

BEDS were in many cases extremely beautiful. The proportions were more moderate than in the earlier part of the century, and the beauty of the woodwork had its due share in the scheme. Best beds were hung with silk damask or velvet and printed linen, embroidery and woollen fabrics were used for less important rooms, and where the means of the family would not admit of the daily use of expensive fabrics, a great effort was made in every house of any pretentions to have at least one bed with rich upholstery, which could be used for marriages, births and funerals. Where this was impossible, special hangings were hired or borrowed. In the more elaborate beds, such as those illustrated by Chippendale, the cornice is very ornate. Those for general use had a slight cornice of fret-work or carving, below which hung drapery either in festoons or shaped and stiffened so as to follow the main lines of the rest of the woodwork and edged with galoon. The posts were generally of carved and polished mahogany, a favourite pattern being tapered and reeded with a trail of palm leaves wreathed spirally round them. The legs to the floor are square and very solid. The head drapery almost always covers the two back supports which are of plain wood. There is generally woodwork at the head in accordance with the general style of the bed, but there is none at the foot. Another style was more rarely made, but it is very characteristic of Chippendale ; this is the canopy bed. In these beds the decoration rises to a point in the centre of the tester, the whole top being covered with delicate open-work in the Chinese or Rococo style. All beds had a valance either plain or draped, except

those that were panelled round the sides down to the ground.

LONG-CASE CLOCKS for a time lost their extreme popularity, which passed to the beautiful bracket clocks, which are more characteristic of the period. Still, many of the early mahogany cases are very fine, and the mechanism is often of very skilled workmanship. Clocks which resemble the drawings shown in Chippendale's books are rare, and the large majority of the cases made at this period are fairly simple in construction. They have domed-topped brass and silver faces, and gilt or brass balls on the heads. Pillars generally flank the face, and as a rule have well-chased caps and bases. The pendulum doors have rounded tops, and either there are brass-capped pillars on each side or the corners are canted. The plinth is often panelled out with raised moulding. Very popular at this time were the lacquer clock cases in red, black or green, with gold decoration. In the most attractive examples the pattern is raised with a species of gesso, though unfortunately in many instances this has worn very badly. It is said that in many instances the woodwork was sent to China to be lacquered ; this is not very probable as the journey there and back would occupy about two years, and in most instances the work is palpably European ; only very rarely is the finish fine enough to deceive even the least competent observer who has taken the trouble to examine a few pieces of genuine Oriental work.

SCREENS.—The tripod base was eminently suitable for pole-screens, as it did not take up much room, and was extremely steady. Most of the panels were rectangular and fairly large. They were sometimes mounted in gilt frames of carved wood, but more generally the moulding was a simple one of mahogany in its natural colour. The stands were a rather lighter version of those of the contemporary tripod tables of the period, and, like them, were either plain, or carved

with a simple twist turning on one of the members. The actual pole of the screen was of the same wood, with a small urn or ball finial. These screens were sometimes, but by no means invariably, made in pairs.

FURNITURE BRASSES.—The brasses on the simple mahogany of the transition period were naturally of the same character as those of the walnut furniture which was made at about the same time. The solid back-plates, however, were soon abandoned; instead, each nut was pinned through a small plaque, which was generally either oval or round, or, in some rather exceptionally elaborate pieces, was in moulded and chased brass or even silver.

The escutcheons are generally small, but there are a number of prettily-designed patterns which are found on quite simple pieces, which are fitted with ordinary plain drop handles. The very small brasses on toilet glasses and other furniture with a number of small drawers are generally well finished, the handles are, as a rule, little drop loops which simply screw into the wood without a back-plate of any kind.

CHAPTER III

UPHOLSTERY, WALL AND FLOOR COVERINGS

FURNITURE COVERINGS.—During the whole of the eighteenth century, silks and other fabrics played an important part in the equipment of a house. Probably more was spent on them than on the actual woodwork of the furniture, such as chairs and tables. They were used for covering the walls and as elaborately draped curtains: large quantities were employed for the imposing four-poster beds, as well as for the covers and cushions of chairs and couches. All this in many rooms ran into hundreds of yards, often of very expensive material, giving a magnificent effect. Where such rich fabrics were not employed, trimmings and embroideries were often used to add importance to woollen or linen materials. It is noteworthy that travellers, when describing a room, frequently name the material used for the beds and upholstery, and praise the richness of the embroidery, fabrics and trimmings, while the woodwork is not even mentioned. This being the case, it is very important that old furniture, if it has to be re-upholstered, should be covered with the right kind of material, as a wrong choice quite spoils the effect of a beautiful chair or settee. It is not, as a rule, possible to obtain old stuffs of the period, but there are good reproductions to be had, especially of damasks and other silks, and embroideries can be copied by those with the necessary time and patience. Where remnants of the original coverings remain, it is interesting to have a portion stitched under the seat, so that it will always be accessible for reference. Of course it is best to re-cover with the nearest obtainable match to the old material. Tapestries are a great difficulty, as they are extremely expensive when made thread by

thread on the old style hand looms, besides taking a very long while to execute. The machine-made copies are beneath contempt. Probably in most cases it will be found advisable to use " petit point " in the style of the originals, but before discarding old tapestry coverings enquiries should be made as to the possibility of repairing them, as skilled workers can do wonders in this way, even when the actual fabric is in rags ; if it is only a little threadbare in places it is better to retain it as it is.

French tapestry panels were probably the most admired form of furniture covering throughout the period, but they were also very expensive, and though Chippendale suggests them for many of his chairs, he is careful to add " or other sort of needlework." He may, of course, have meant fine cross-stitch when he says " tapestry," as it was sometimes erroneously so called. Many of Chippendale's chair designs (1753) show covers with figures, flowers and birds, in the Chinese style. Others (1759) have baskets and festoons surrounded with scroll-work. Embroidered chairs are found in much greater numbers than those of woven tapestry, as they could be made by the ladies of the household. Chippendale gives it as his opinion that red leather is the best covering for chairs of the ribbon-back pattern, and it was often used for all chairs of the open back type, having, as he says, " a fine effect." His Chinese chairs, he says, should have cane bottoms and loose cushions, though, as an alternative, they may have stuffed seats bordered with brass nails. Other materials which he suggests for chair covers are Spanish leather and damask. Brass nails or an ornamental brass border were used as edgings for " stuff-over " seats.

The " drop-in " seat was not greatly in favour, squab cushions or nailed on upholstery being much more often used. Some chairs of the period are found covered in black horse-hair, which has every appearance of being the original

covering, but Chippendale does not mention it among his suggestions.

CURTAINS were not indispensable, and where the room was wainscoted and shutters were provided they do not seem to have been used. In those cases where a room was hung with silk or other material they were usually made of the same stuff. In many cases they were of the same fabric as in furniture covers ; thus at one time Mrs. Delany describes her drawing-room as having the curtains and chairs of crimson mohair. Sometimes the curtains drew across the windows by means of rings running on an iron rod, but more frequently they seem to have been looped up to each side of the top of the window-frame when not in use. They did not, of course, draw up haphazard, but were carefully arranged by means of cords running in either cases or rings to take an ornamental aspect when gathered up, particular attention being given to the full display of the trimmings, tassels and rich linings. There was generally a carved heading above, either of gilt wood or of self-coloured mahogany, in plain rooms a simple beaded rail with some central ornament was considered enough.

The fabrics employed for upholstery were often of great beauty and richness, though perhaps hardly so opulent in general appearance as those of the end of the seventeenth century. Some imported velvets were still used, but the favourite material was silk damask. The patterns principally employed were symmetrical arrangements of flowers, wreaths and scrolls, birds, baskets and cords and tassels and vases are introduced to help the compositions. The ground was generally divided into diamond-shaped compartments by wreaths or scroll-work, in the centre being a formal group of flowers, and foliage. Red was a very favourite colour for best rooms, and it certainly gives, in conjunction with the marble-topped tables and gilt-framed mirrors, which figured so largely

in the furnishing of the reception-rooms, a very handsome appearance, but by frequent repetition the combination has become somewhat wearisome. The beautiful floral Spitalfields silks which were being woven at this time in exquisite colourings on a white ground, do not appear to have been utilized for furnishing purposes, except those of a Chinese character, which were held to be particularly suitable for the Chinese type of furniture and beds.

Moreen, serge, cloth and other woollen fabrics were without pattern, except the first, which had a watered figure on its surface, and a kind of woollen damask that was faced with silk, and was naturally much cheaper than the real thing. For all self-coloured stuffs red and green appear to have been most general, but a rich shade of blue, rather darker than " Royal " and plum colour, were also employed.

EMBROIDERY differs from other craft work of the time in that almost all the designs are of the French type, though strongly flavoured with English individuality. It is only a very small proportion of the needlework that shows any trace of the Chinese or Gothic vogues, which had such enthusiastic supporters in architecture and furniture.

The stitches used were almost always either cross-stitch in its large or small manifestations (known as " gros " or " petit point ") or crewel stitch. For " gros point " when used by itself the designs were often geometrical, based on a diamond-wise square.* The colours used were particularly full and vivid. We are so used to the softened and harmonious tints which time has lent to the original shades that an examination of the back of an old piece of work of this period

* I have known cases where such covers have been stripped off old chairs as the owners imagined they were early Victorian. Very similar patterns *were* worked at that time, but the wool is Berlin, not the thin stranded worsted used several threads to the needleful, and the colours are harsh and crude and lack the brilliancy of the old wools before they faded. In case of doubt it is well to examine the edge where it has been nailed on ; if it is the original cover, of course there will only be one row of holes, but if it is a replacement the marks of the first set of nails will be distinguishable.

is often something of a surprise, so daring are the combinations of the brilliant-hued wools used. " Gros point " is also used in combination with " petit point," for those parts of the pattern where exact definition is not required. It was of course much quicker to execute, as each stitch covers as much space as four of " petit point " on the same canvas. The worsted used is rather loose in twist, and two or more strands are often used at once.

" Petit point " is almost always used for the rather massive groups of naturally drawn and coloured flowers which were so popular, and for the figure, landscape and floral designs copied from French tapestry. Some figure designs of a more naïve type are also found in this stitch, probably copied from pictures or engravings ; these are certainly inferior from a decorative point of view to the others, though they are interesting as examples of the needlework of the time. This type of embroidery is generally executed in wool or a mixture of silk and wool.

The designs of the free needlework on a ground of linen (or a mixture of cotton and linen) for bed and wall-hangings, consisted, as a rule, of natural flowers arranged as formal sprays or bouquets, and distributed evenly over the ground. There was often an elaborate border, consisting of similar flowers enclosed in trellis-work. The rather stiff lines of the border are a great help in turning the disconnected powdering into a decorative whole. The colours are always rich and well-chosen, and though the outline of the sprays is repeated, the colouring of the flowers is varied, though they are so well balanced that the unity of the whole is not impaired. Similar designs on a smaller scale were also worked in silk in chain stitch. Whole suites of hangings in silk on satin grounds were also carried out in floral designs, the natural colours being closely followed and a realistic effect aimed at in the treatment of the blossoms.

Screen panels were often filled with fine "petit point" worked in elaborate pictorial designs. In a few instances they consist of bouquets of flowers worked on fine linen in cross-stitch, the ground being left bare.

PRINTED COTTONS were not much used for furniture during this period, as their production was prohibited in 1720. Linen prints were permitted, but their use does not appear to have been at all general. Later, in 1736, this law was modified so as to permit mixed fabrics with linen weft and cotton warp to be printed, and the law does not seem to have been quite so strictly enforced against the use of cotton as a ground, for many single colour-prints on cotton fabrics were issued from English works, mainly, it would appear, subsequently to 1760. Possibly the English Government was influenced by the action of the French legislature, which at that date began to encourage the cotton printing industry. The single colour prints on linen from copper plates became quite a specialised industry from about the middle of the century.* For these prints the colour used was, as a rule, either red or blue for the first few years. Thence-forward English printers vied with those of the Continent in producing a number of designs, which were printed in various single colours, such as brown, amaranth, purple, and a kind of snuff colour. The earlier patterns are generally somewhat Rococo in type, and make suitable backgrounds for the simpler mahogany furniture, which looks especially delightful against the rich blue linen with a white reserve pattern. Blue and white linen was considered very suitable for ordinary bedrooms, and some of the old Welsh beds were hung with the chequer blue and white that we associate with duster or apron cloth.

* Mrs. Delany, writing from Delville, in Ireland, on December 9th, 1752, says: "Just here Bushe made me go with her to Drumcondra, half a mile off, to see a new manufactory that is set up of printed linen done by copperplate; they are excessive pretty."

FLOOR AND WALL COVERINGS

FLOORS were still, as a rule, covered in the centre only with a square of carpet or a large mat, but in some cases the carpet was of much larger proportions, and though rectangular and not cut so as to fit into recesses, it came up to the main walls. Oriental carpets continued to be used, but the English industry of weaving carpets on regular carpet looms was growing, and some needlework carpets were still made by enthusiasts, who were undaunted by the task of working the hundreds of thousands of stitches required for even a small carpet. Hearth-rugs were not used as a rule, the marble or stone being left bare.

Stairs were rarely carpeted, and stairways of this period often look very much better if left without coverings ; if, however, for the sake of comfort, it is desirable to have them covered, a plain neutral tint should be chosen, and the carpet ought to be wide enough to reach to the edge, thus giving to a certain extent the effect originally intended. Skins and the thicker kinds of Oriental rugs were considered suitable for the stone or marble floors of halls and other downstairs rooms.

The WALLS of the principal rooms of the great houses were almost always hung with silk, though where tapestries were already in existence they were often incorporated in the schemes for halls and other similar positions. Sometimes the entire wall was covered with silk damask strained tightly ; in other cases it was used for the centre of large panels. It was not, as a rule, draped and gathered in the elaborate manner that had been in vogue earlier. The colouring and designs of these silks has already been dealt with on page 120, as the same kind of material was used for walls, curtains, and furniture coverings.

WALL-PAPERS, by the middle of the eighteenth century, had become well established as a method of covering the

walls. Chinese painted papers were still extremely fashionable, but they appear to have been considered most suitable for rooms decorated in what passed as the " Chinese taste," and were not generally used with ordinary furniture. They formed the background to such things as imported lacquered cabinets and Indian printed cottons, English furniture in black and gold " lacquer," and also Chippendale's " Chinese" furniture, which he specially notes as " very proper for a lady's dressing-room, especially if it is hung with India paper." Bedrooms hung with this paper are described by that indefatigable letter writer, Mrs. Delany, who gave an account of her apartment at Cornbury in a letter dated October 30th, 1756 : " The front room is hung with a flowered paper of grotesque pattern, the colours lively and the pattern bold ; the next room is hung with finest Indian paper of flowers and all sorts of birds ; the ceilings are all ornamented in the Indian taste, the frames of the glass and all the finishing of the room are well suited ; the bed-chamber is also hung with Indian paper on a gold ground, and the bed is in Indian work of silks and gold on white satin." Mrs. Delany also mentions other papers : " My dining-room (vulgarly so-called) is hung with mohair caffoy paper (a good blue)." " A plain blue paper, the colour of that in my closet," was to be hung in the Duchess of Portland's dressing-room as a background to the fine China and Japan in her cabinets. " Blue and white paper hangings " were chosen as the accompaniment to a blue and white linen bed, and for her workroom " a pearl-coloured caffoy paper, the pattern is like a damask ; the pictures look extremely well on that colour."

Horace Walpole, in several places, mentions wall-papers. On June 12th, 1753 : " The room where we always live is hung with a blue and white paper in stripes adorned with festoons, and a thousand plump chairs, couches and luxurious settees, covered with linen of the same pattern." . . . .

" Under this room is a cool little hall, where we generally dine, hung with paper to imitate Dutch tiles." " The bow window leads into a little parlour hung with stone-colour Gothic paper." . . . " The hall and staircase covered with . . . paper printed in perspective to represent Gothic fret-work." . . . " The room on the ground floor is a bed-chamber hung with yellow paper and prints, framed in a new manner, invented by Lord Cardigan; with black and white borders printed." In another letter, dated May 18th, he describes the bow window room as having plain blue paper with a chintz bed and chairs.

Particularly popular at this time were the flock papers, which imitated silk damask, and were used in the same way, both all over the walls and also panelled out with mouldings.

About the middle of the century the custom of putting papers on the wall directly instead of pasting them first onto canvas, was introduced. Mrs. Delany writes of it in June, 1750, as a novelty : " When you put up paper, the best way is to have it pasted on the bare wall ; when lined with canvas it always shrinks from the edges."

In all these allusions to wall-papers (except those referring to plain paper), they are always mentioned as substitutes for some more expensive materials, and they are hardly ever described as being used in best rooms except the Chinese hand-painted hangings which were, of course, in quite a different category. Comparatively few examples of these English papers remain ; they were not expensive or particularly handsome, so there was no great reason for retaining them when they ceased to be fashionable. The most celebrated printer of paper hangings at this time was known as Jackson of Battersea ; some of his designs appear to have been carried out in several printings on a coloured ground, while others had the outline alone printed, the colouring being done by hand (in the same way that engravings, fan-papers

and such things were coloured) by girls, who sat round a table, each having a brush and a saucer of colour ; the work was passed from hand to hand as the successive tints were added.

Horace Walpole made use of Jackson's Venetian prints of which he says : "I never could endure while they pretended, infamous as they are, to be after Titian, etc., but when I gave them this air of barbarous bas-reliefs they succeeded to a miracle."

CHAPTER IV

TABLE APPOINTMENTS

THE dinner tables of the middle of the eighteenth century presented an appearance of richness and plenty. Numerous dishes were placed on them, from which the guests and the host helped themselves and one another. Carving was a fine art, in which it was necessary that the hostess should excel, and she was at times kept so busy that it was wiser for her to take her own meal beforehand or run the risk of going without. Livery servants were in waiting, and handed plates and sauces, and brought wine or beer if called for, but drinks were not placed on the table for meals as a rule. In the houses of the nobility and well-to-do commoners, glass, silver, linen, and china-ware were all of high finish and carefully considered design.

The cover consisted of a knife, fork, and spoon and a napkin, the second knife being added later on in the meal for cheese, and for dessert a spoon and fork of silver were supplied. Neither fish knives and forks, nor what we should call dessert knives and forks, were used. China had its place on the tables of the well-to-do, though silver held its own in many great houses, and pewter was used for daily household purposes.

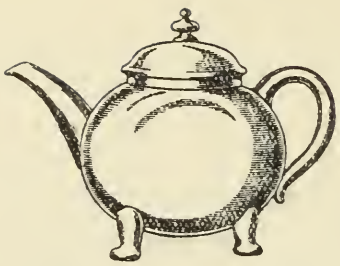
CHINA.—The beginning of the period found Chinese porcelain still first favourite for the tea equipage, but European potters had entered the lists, and about 1745 England followed suit, and Bow and Chelsea came to the fore as makers of domestic porcelain, not only for tea, but also for full dinner services with every piece, including knife-handles, decorated to match. In the matter of design, Oriental influence predominated, as was perhaps only natural, and the ware was

either painted in imitation of Japanese or Chinese originals, or else (especially at Bow), a raised pattern such as a sprig of prunus was embossed on white china.

The fashions in vogue for Dresden (Meissen) china, too, were soon imitated, but these elaborate hand-painted decorations were expensive, and transfer prints were adopted as a substitute about the middle of the century, soon becoming very popular. From a decorative point of view they are decidedly inferior, and it is singular that the one colour print should have been allowed to invade the potteries as it had done the cotton and linen printing works, but it had the merits of neatness and cheapness. Patterns such as " Tea in the Garden " and the " King of Prussia " had an immense vogue. The colours principally used for the transfers were red, purple, blue or black. The shapes of dinner ware were usually copied from contemporary silver, or Continental china. For the finest ware the most delicate hand-painting was employed, rich colours forming a background to white reserves, minutely painted with birds, landscapes, figures or flowers. The decoration in relief, whether modelled or moulded, was generally Rococo in type.

The imitation of blue and white Chinese ware was continued throughout the period in various factories, both porcelain and earthenware. The decorations during the early part of the period were generally hand-painted, but only rarely approach the artistic quality of the originals ; later transfer printing was employed.

Staffordshire ware at this time was frequently of considerable interest, as beautiful and richly-coloured glazes were employed. Much of it, especially pieces on which the clouded and tortoise-shell glazes are used, is of a refined character, but other styles, such as the cauliflower ware, seem designed to please more homely tastes, though much of the expensive Chelsea china was carried out in designs which were not altogether dissimilar.



30. Whieldon Tortoise-shell Earthenware, Mid. Eighteenth Century.

Enamelled salt-glaze is often decorated in particularly rich colours, and there is about all this type of earthenware a suggestion of the rural England of the mid-eighteenth century which is very delightful. The white-glaze is generally carried out in the quaint and whimsical designs that appeal to the bucolic mind rather than the exotic styles which were in demand by "persons of taste." Between 1750 and 1770 there were many improvements in the manufacture of useful earthenware, which made it cheaper and at the same time brought it to a high standard of finish, making it acceptable to those who had previously used silver or porcelain. Towards the latter date Wedgwood's "Queen's Ware" created quite a revolution in the potter's trade, and made earthenware the ordinary stand-by for daily table use instead of pewter. Much of it was decorated with transfer-prints in black or colours, and, like many other wares, a good deal of it was sent to Liverpool to have this decoration added by Sadler and Green.

GLASS.—During the eighteenth century the chief time for drinking was after dinner, when the table-cloths had been removed or "drawn." Fresh glasses and relays of wine, or, if Punch was to be the beverage, the bowl, with the necessary ingredients for the brew, were then brought in and placed on the table. The polished surface of the table shewed up the glasses to perfection, and their shape and decoration was a matter of consideration.

The stems of many of the best glasses contained a twist; the earlier spirals were of incarcerated air, and looked like burnished silver, while those made a little later were opaque white, and looked like fine threads enclosed in the glass. The bowls vary considerably in size and shape, the earlier ones

being straight-sided and slightly belled, while in the latter part of the period there were many varieties, such as ogee, double ogee, tulip, and numerous other kinds.

About the middle of the century engraving became fairly general as a means of decoration on the bowls. It had to a limited extent been used before, principally on imported glasses. Some of the glasses thus decorated are very delicately and suitably engraved round the lip of the bowl with a small wreath of blossoms or vine leaves and tendrils ; others perhaps rather later in date, have the flowers of a larger size and placed in a somewhat hap-hazard manner on the side of the bowls. Crests and mottoes were also sometimes engraved on glasses, but not as often as one would have expected. Extremely interesting are the Jacobean engraved glasses with their emblems and mottoes in favour of the Pretender. Not only are the majority of them beautiful glasses, but they have a certain historical interest as proofs of the wide-spread secret cult of the Stuart cause. They must have been used principally at secret meetings of adherents, and have given an added flavour to the toast of " The King over the Water."

Some large goblet and straight-sided tumblers are found to match almost all the varieties of better class glasses, but they are not numerous, and on the whole it would seem that for a " long drink " it was usual to have a metal pot or tankard. Decanters were generally rather sloping as to the shoulders, and had very little lip ; they were plain as a rule, or at most had a slight engraved decoration in a similar style to the drinking glasses. Champagne was brought to table in the flat wicker-covered bottles, in which it was imported, and it is considered that the better class funnel-shaped glasses were intended for this drink. For ale there were also funnel-shaped glasses of exactly similar styles to the wines. The earlier of them have no engraved decoration, but we know that they are intended for ale, because the later glasses, engraved

with the hops and barley, are of exactly the same general shape.

Cut-glass was only very rarely used during this period ; a few cut stemmed glasses, probably of foreign make, were introduced, but they are decidedly exceptional, and the brilliant appearance of the glass at this time arose from the beauty of the metal itself.

While these fine glasses were in use at private houses for entertainments, there were others which served the purposes of household and tavern use. For ale there were sturdy funnel-shaped glasses of comparatively small dimensions, and for punch the glasses were squat and stemless ; the bowls, which were either funnel or bell-shaped, were fixed directly on to the foot, which was often domed in the centre. They are of the type shown in Hogarth's pictures, and are often of fine thin glass, though, of course, less likely to be damaged than the taller glasses by reason of the absence of stem. The leader of the band of drinkers, such as the Worshipful Master of a Freemason's drinking bout, had a tall glass with a very long stem, and in the case of Masonic glasses, the feet were made especially thick so that they could be hammered on the table in response to a toast.

The design of the SILVER of the mid-Georgian period errs on the side of over elaboration. The good plain shapes in vogue at the beginning of the century were abandoned in favour of a more ornate style in keeping with the general trend of taste. Ornament was, as a rule, of a rather florid Rococo type, and all the details of construction were on lines which were far removed from the simplicity which characterised the silver of the immediately preceding period. Even the comparatively plain pieces were brought into line by the use of applied scrolled rims and edges, and feet of salvers and similar things were of the claw-and-ball type or scrolls, while the bases of candlesticks were shaped to the popular waved outline.

While centre-pieces and epergnes in this style are magnificent and well suited to the almost regal state in which the nobility indulged, for domestic pieces, such as coffee-pots and bowls, it is too ornate, and the ornament, moreover, is of a kind that does not show the silver at the best. It destroys the spring of the lines which are natural to all hand-raised metal objects, instead of accentuating them, as was instinctively done by the craftsmen of the best periods. Moreover, the marks of the hammer which give so much charm to less highly " finished " work are almost entirely obliterated. The plainer domestic silver, which in general includes salvers, plates, and dishes, and the simpler coffee-pots and other pieces for table service, leave little to be desired when we consider their environment. On many of them heraldic engraving was often the only ornament save the " pie-crust " edge.

Silver cups were not very much used for drinking purposes, but many were made for the decoration of the side-table ; they mostly have two handles, and are mounted on a somewhat high foot.

Coffee-pots were tall and shaped like a truncated cone. The lids were domed, and the handles were placed opposite the spout, not at the side.

Tea-pots are generally either globular or bombé at the bottom, the shapes being reminiscent of potter's work ; the spouts and handles are often most unhappily set on. Some of them are, however, particularly pretty, more especially those mounted on feet. Cream jugs and sugar basins were not, as a rule, en suite with the pot ; the cream ewers are often of a broad, open shape of considerable capacity, cream being a cheap commodity in those happy days. The

31. Silver Tea-pot, Black Wooden Handle, 1746.

most attractive are those mounted on three little claws or hoofs.

On the tea and dinner tables of the middle of the century the silver basket for cakes and fruit made a frequent appearance. It probably took the place of the real baskets, which either plain or gilt had been used for the same purpose. The earliest of these baskets are generally built up out of wire soldered together, and are rather small.

Dishes were made of the modern oval shape, and they, and the plates, had a moulding soldered on to the upper side, which was not only ornamental but also was of use in strengthening the rim. Applied ornament of this kind is a much easier way of attaining this end than the older method of driving an extra thickness of metal towards the edge during the hammering out.

Silver spoons and forks were, as a rule, only supplied for use with the sweet courses ; they were not generally used for the meat. In appearance they much resembled our modern ones, but though often quite heavy, they are of rather slighter outline, the extra weight arising from the thickness of the metal, the bowls of the spoons are a little more pointed.

CUTLERY was an expensive item, and was kept in special cases on the side-table ready for use. The knives had broad ends and pistol handles of either porcelain or ivory. Those of china were in some cases made to match the dinner services, and are mounted with a silver band where they join the blade. They were made both at the Bow and Chelsea works ; the more ordinary patterns from the former are those of plain white, with an embossed design, either a Rococo pattern of trellis work and flowers or a sprig of prunus in slight relief. Chelsea hafts were probably painted with flowers and birds to match the services, but I am not aware that any have been positively identified as coming from this factory, though we know from documentary evidence that they were made there.

Many knives had pistol-butt handles of very thin silver, filled with pitch or rosin to give them substance. Green ivory, mounted with silver tips and bands, makes especially pretty handles, adding a touch of colour to the table, which must have been particularly acceptable, as it was not usual to use floral decorations. Stained bone and horn were used for every day wear.

The knives and prongs were made in two sizes, and sometimes there were silver soup spoons set in similar handles, but this was uncommon : the large knives were not changed during the meat course, and the smaller ones were used for puddings and tarts (the broad ends being intended for scooping up the fruit-juice and conveying it to the mouth).

NAPERY.—Tables were covered with fine damask linen for best use, and home-woven linen was used for ordinary wear. As a rule, the damask cloths were of Flemish origin, though English workers were learning the art of making them. The superior cloths for company use in the more elaborately equipped households were often woven with the owner's armorial bearings.

Table-cloths were very large, coming right down to the floor. They were removed for dessert, when the table was revealed in its glory of mahogany sheen.

CHAPTER V

DECORATIVE ADJUNCTS

THE principal rooms were not, as a rule, very much crowded with small bric-à-brac, but the private sitting-rooms and dressing-rooms of people of fashion appear very frequently to have been filled with a heterogeneous collection of Oriental and European nick-knacks. Chinese porcelain vied with the products of Chelsea and Bow for the principal position in the affections of persons of leisure. Fans, étuis and a thousand and one small objects, which were often of beautiful workmanship, were made for the amusement of idle people, who had them brought to their houses for selection or spent an hour or two in visiting the " toy-shops " where such trinketry was displayed. For state-rooms and galleries objects of Greek and Roman art, statues, busts, and bas-reliefs were greatly esteemed, and the architects arranged special positions for them either in niches or alcoves, or as centre-pieces over the fireplaces of the principal rooms.

Italian pictures were still the most valued, but small cabinet pictures were eagerly collected and hung close together on the walls of the more intimate apartments. Elaborate gilt frames were used, the mouldings being bold and the relief high.

Portraits in oval frames were a recognised way of decorating the walls of dining-rooms, each being hung in the centre of one of the long panels, into which the walls were so often divided at this time.

Where Chinese porcelain was used as part of the decoration of the larger rooms, pedestals and stands were specially constructed to hold it ; it was also enshrined in china-cases of the most elaborate description, but as a rule only a few of

the more important large pieces were placed in the public rooms.

The period 1745-1760 covers the height of the English Rococo style ; it also coincides with the life of the factories which were principally inspired by it—Bow and Chelsea—and nothing could possibly be more suitable for the decoration of rooms furnished in the lighter manner employed by Chippendale, Halfpenny, and others, than the ornaments produced at these works. The charming shepherdesses with their attendant swains, and other figures, produced at these factories, with the earlier Derby figures, candlesticks, and vases, are exactly in keeping with the quaint surprises in which these designers indulge.

Continental china from both France and Germany was largely imported, and furnished the models on which many of the English pieces were based ; indeed, in many cases they were direct copies, though their English character is unmistakeable. These dainty ornaments were not intended as companions for the severe and heavier type of solid mahogany, but rather for that in which the wood has been carved and fretted into a lacy open-work.

It would, however, be a mistake to suppose that the butterfly collectors who filled their houses with all the pretty things which were available in such profusion for those who could pay for them (in coin of the realm or other currency), would allow themselves to be bound by any hard and fast rule. Doubtless the marvellous jumble of decorative objects shown in the scenes of the " Marriage à la Mode " was typical of many rooms of that time, but the absurdity which resulted from such a lack of discrimination was recognised by the majority of people of cultured tastes, and was the exception practised by the ultra-fashionable.

MIRRORS, during the Georgian period, were a recognised way of filling the space left between the long windows

in with-drawing rooms and other " best rooms." They were either framed up as part of the panelling, or had separate gilt frames in accordance with the style of the room. Beneath them there generally stood a pier or side-table, either of gilt wood, with a marble top, or of mahogany with carved legs if it was a folding card table. Small mirrors for hanging on the walls as ornaments were framed in an astonishingly elaborate way, the carving often comprising a most curious mélange of foliage, shell-work, figures, and flowers, and almost always including an exceedingly long-necked bird of indeterminate variety.

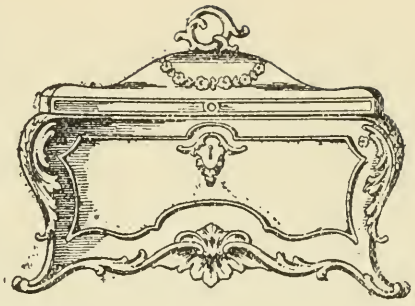
Plainer frames were those of flat mahogany cut in a scrolled outline, the same bird in gilt generally occupying a commanding position on the top. These glasses have the dark, rich Vauxhall plates with a faint bevel. Gilt gesso frames were still the mode in the early years of the period, but were little used later.

Toilet mirrors were framed in mahogany, and very often had a gilt gesso moulding next the glass. The top of the frame was generally shaped at the corners, and often had a " cocks-comb " enrichment silhouetted out of wood over it. The case contained one or two tiers of drawers. Towards the middle of the century it appears that the dressing-glass was most frequently enclosed in one of the combination toilet-tables that were so very much used at this time, when dressing-rooms were the recognised private sitting-rooms or boudoirs of the occupant.

Much beautiful work was lavished on the minor objects for domestic use, such as tea-caddies and other small cabinet work. The boxes for tea are called by Chippendale " tea-chests," and they generally enclose a metal receptacle in which the tea was actually kept. They are often very finely finished, and have elaborate mounts of brass in the French taste. There were also bottle-shaped caddies of porcelain and silver, often

fitted into outer covers of shagreen or mahogany for "Bohea," "Green," or "Gunpowder" according to the taste of the drinker.

Cases for knives and "prongs" were sometimes of mahogany, but more often they were covered with black or dark green shagreen, with the brass or silver mounts.



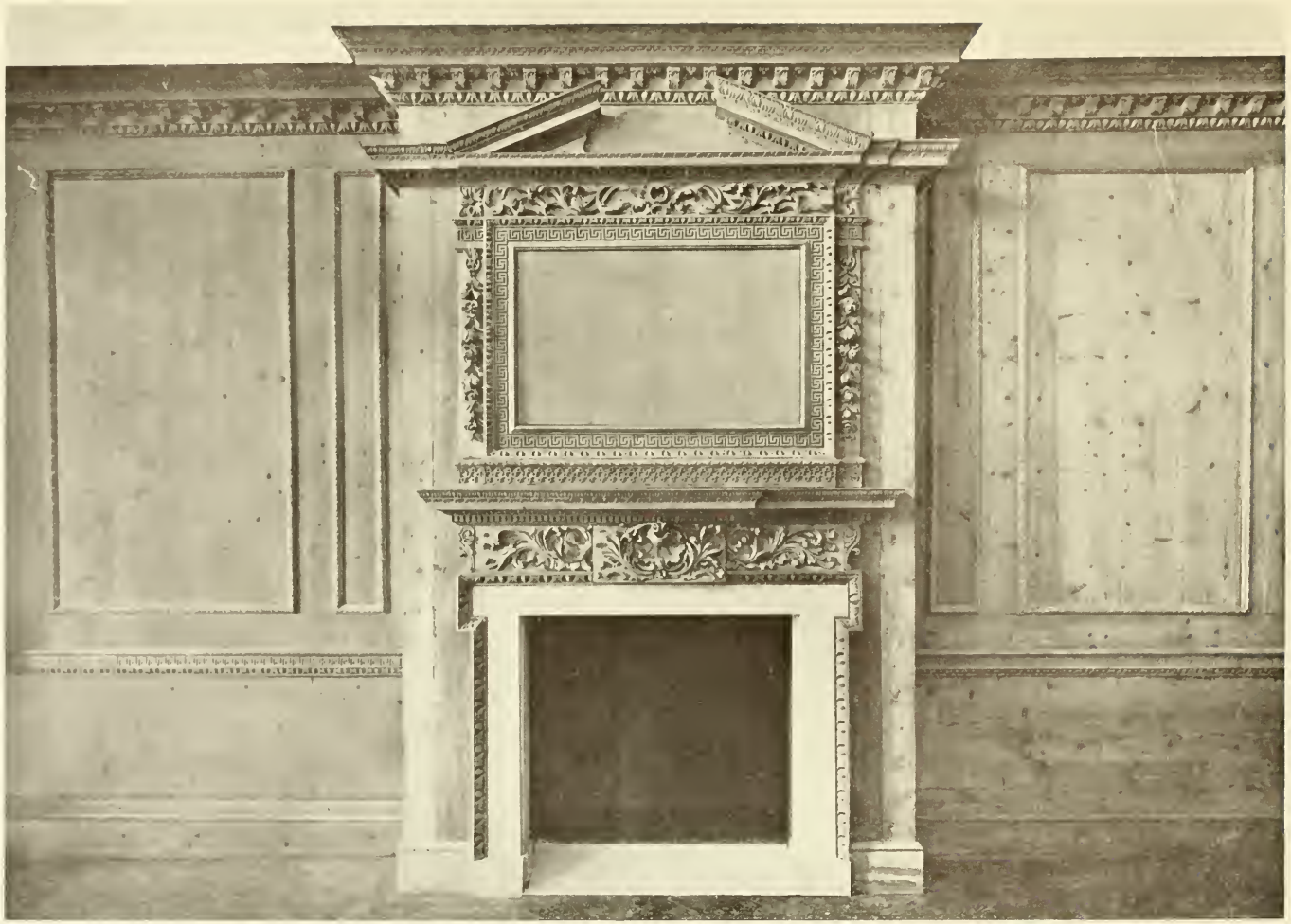
32. Mahogany Tea-caddy, Chippendale Design, Gilt Brass Fittings.

Similar small boxes were also made to contain medicine bottles, and also in large sizes for spirit bottles. Many of these cases are lined with silk-velvet of a very soft shade of pink, and are trimmed with a narrow silvery gimp round the edges and divisions. Of course by now these linings and trimmings are somewhat tarnished, but they must have had a most pleasing effect when new.

LIGHTING was still effected by candles. Hanging chandeliers, ornamented with cut-glass, were very fashionable. The drops were of the pear-shape pattern as a rule, and were often of a light tawny-amber shade. They are frequently very beautifully cut, and are very different from the chandeliers of a century later with their coarsely cut triangular pendants. Sometimes all the branches and fittings are of glass, at others they are partly ormolu and partly glass. There were also quaint and decorative wall branches and candle-holders (described as girandoles), of the most extreme type of Rococo design made of gilt wood, and also stands to correspond for placing about in rooms so as to bring light just where it was wanted. These were intended for use where the rest of the fittings were of the same kind, while the crystal lustres were for stately apartments such as reception and ball-rooms. "Lustres," (which was the term used for hanging chandeliers) were also made of Chelsea porcelain, and must have been very pretty, as the soft light of the candles would show up

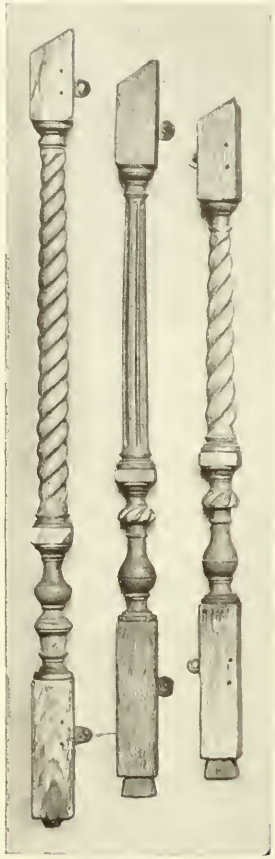
the semi-translucent character of the paste and the rich and dainty colouring in perfection. Silver candlesticks of this date are often extremely handsome. The stems are comparatively slight and of the baluster variety, the wide spreading feet give an effect of stability and grip of the ground, which is very pleasing. The nozzles are well-designed in contrast to the smooth cylinder they are intended to support, and they are altogether satisfactory for their purpose. Though the decoration is Rococo in style, it is only rarely that it is carried to the point of excess which it reaches in so many other departments of craftsmanship. Silver branches were also frequently exquisite examples of workmanship, and were ingeniously arranged to accommodate two, four or six candles, according to the amount of light required.

SMALL CLOCKS, during the middle years of the eighteenth century, were more popular than the Grandfather oblong-case clocks. They were, as a rule, carried out in carved mahogany, with brass and silvered dials. There was generally a good deal of decoration in the way of carved work and fretted ornament. These clocks did not stand on the mantelshelf, but on a bracket of similar workmanship, and they are known as bracket clocks. Clocks of ormolu generally adapted for hanging on the walls, are also made in the Rococo style ; they were probably copies of French models. Small cases and stands were made in a smaller size, which held a watch, thus making a good substitute for a clock, for a bed or dressing-room.



Fireplace with carved Overmantel, Panelling and Dado to match. About 1750. V. and A.

SECTION III. PLATE I.



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1. Balusters showing square member typical of this period. V. and A.
2. Door and Panelling. About 1750–60. V. and A.
3. Baluster and Stair-ends. About 1755.

An elaborate Chimney-piece in the Chippendale style, carved in pinewood. About 1750. V. and A.

SECTION III. PLATE III.

1

2

1. "The Prodigal Son in Excess." A scene in the style of about 1765, showing opaque stemmed punch glasses, baluster candlesticks, decanters with "pinched" stoppers.
2. "The Prodigal Feasted." The oval table has only one knife and prong to each cover, the glasses are not placed on the table but handed by the servant. The chairs are of the "Chippendale" type, and a carpet of geometrical pattern covers the floor.

SECTION III. PLATE IV.

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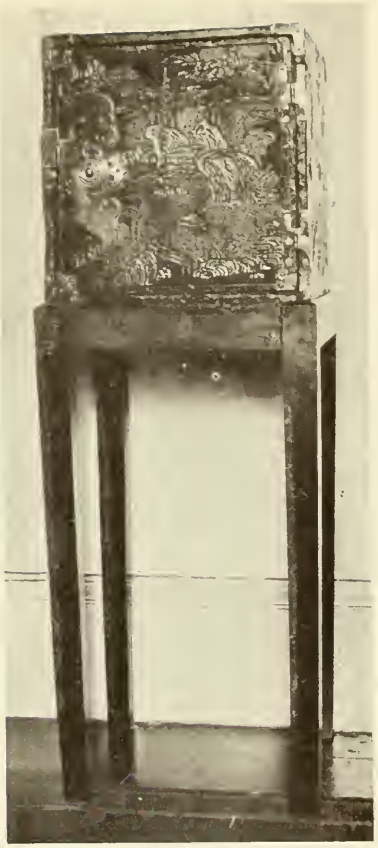

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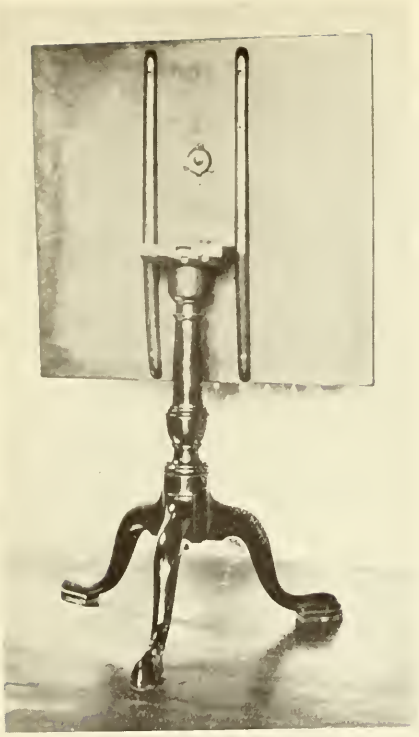
1. Tripod Table. About 1740. V. and A.
2. Cut Lacquer Chest on English Painted Stand.
3. Tripod Dumb-waiter. About 1750.
4. Artist's Table of carved mahogany. Chippendale style. 1750–60. V.and A.

SECTION III. PLATE V.

Three Mahogany Chairs of types popular during the Early Georgian period. Similar chairs are associated with the name of Chippendale, but the numerous cabinet-makers who were his contemporaries worked on very similar lines. V. and A.

SECTION III. PLATE VI.



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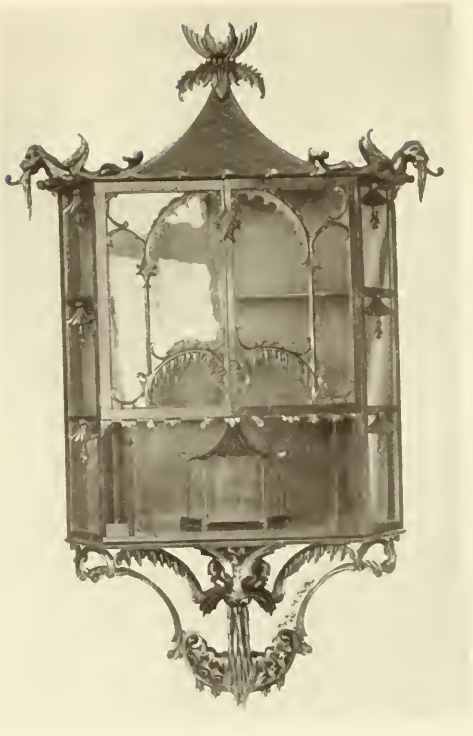

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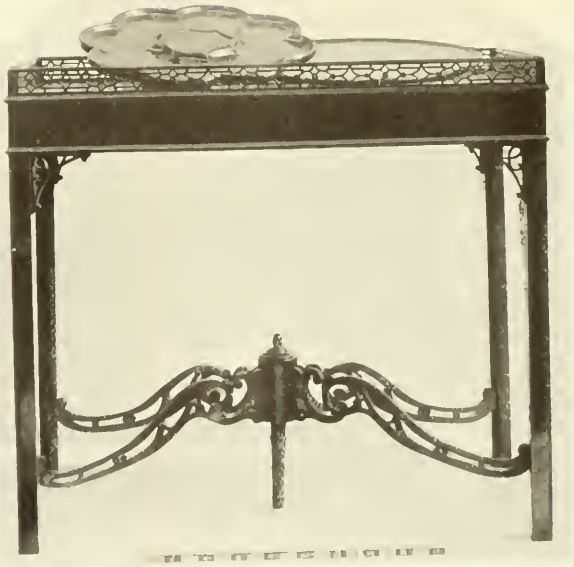

4

1. A Tripod Screen Table tilted to show hinges. About 1750.
2. Hanging Shelves in carved Mahogany. Chippendale Style. 1750–60. V. and A.
3. " Piecrust " Mahogany Table. About 1750.
4. " Chippendale " Gallery Table and Mahogany Trays. About 1750. V. and A.

SECTION III. PLATE VII.

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1. Portion of Chinese Paper of the kind used for Walls of Rooms furnished in the " Indian " Taste.
2. Cross-stitch Embroidery for Seat of a Chair. V. and A.
3. Cross-stitch Embroidery for Seat of a Chair. 1747.
4. Wall-paper printed with Landscapes and Trophies on a bright blue ground.

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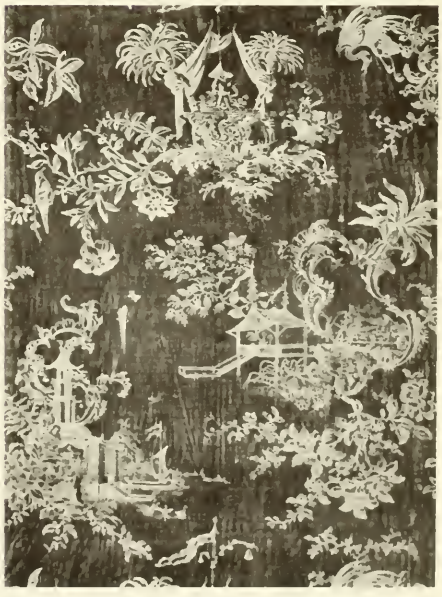

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1. Red Cotton Print for wall-hangings, marked R. I. and Co., Old Fo.d. 1761. V. and A.
2. Wall-paper in tones of grey, probably intend d to imitate the effect of printed cotton.
3. Cotton printed with a Chinese pattern. The ground dyed blue, leaving the design reserved in white. V. and A.

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1. Wall-paper. French printing from Newport, Salop. Second half of the eighteenth century. V. and A.
2. Single Colour Cotton Print of a type much used for Wall-hangings. V. and A.
3. Silk Tissue, Rosy Crimson. Middle of eighteenth century. The kind of design was used for walls and furniture. Messrs. Warner.
4. Chinese Patterned Silk in rich shades of orange and green. Mid-eighteenth century. Messrs. Warner.

SECTION III. PLATE X.

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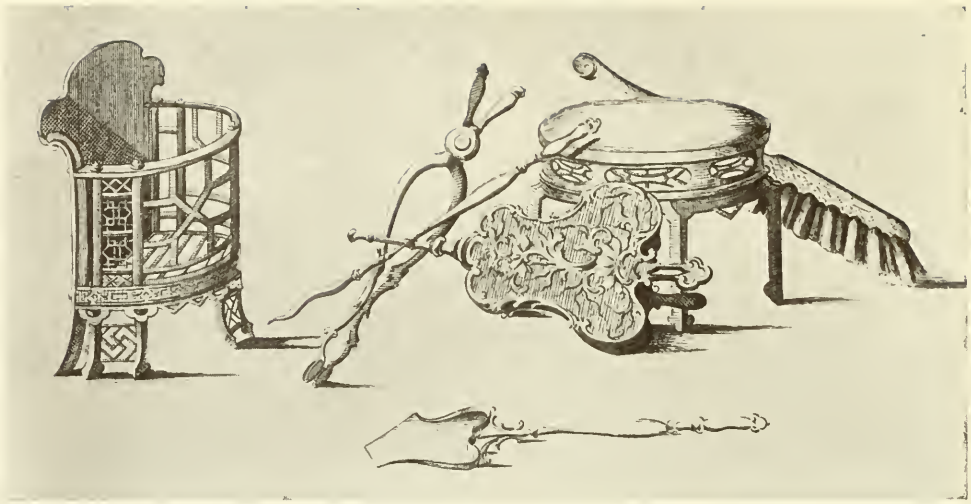
1. Italian Velvet. These rich fabrics were very highly valued especially during the early part of this period for Wall-hangings and Bed Furniture.
2. Valence embroidered with coloured wools. Similar work was used for Bed-hangings. About 1750. V. and A.



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1. Fireplace Furniture from Edwards and Darley's book, *A New Book of Chinese Designs, Ornaments, etc.*, published 1754.
2. Brass Trivet. Mid-eighteenth century.
3. A standing Trivet or " Footman " of pierced Steel. About 1760.

SECTION III. PLATE XII.

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1. Small Mirror in carved wooden frame somewhat in the style of the frames shown in Chippendale's books.
2. The Music Lesson. Chelsea group which, with two other pieces, forms a "garniture de Cheminée." V. and A.
3. Silver Candlestick. Hall-mark 1759–60. V. and A.

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1. Cruet-stand of lignum vitæ and ivory. About 1740.
2. Brass Tea-kettle and stand. About 1765.
3. Coffee pot. 1741.
4. Salver with Piecrust edge. V. and A.
5. Knives and Prongs with handles of Bow Porcelain. About 1755 (the case of later date).
6. Sauceboat. Hall-mark 1751–2. V. and A.

6

SECTION III. PLATE XIV.

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1. Small Dessert Dish in the form of a flower and leaf. About 1760. V. and A.
2. Cauliflower Bowl. Staffordshire Pottery. Teapots, jugs and pots with lids were popular in this pattern. V. and A.

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1. Fine Wine-glass with Air Twist Stem.
2. Silver Coffee-pot. London hall-mark, 1753-4. V. and A.
3. Fine Wine-glass. A heavy Household Glass.
4. Hogarth Glasses for spirits or punch.
5. Opaque Twist Punch glasses, also used for spirits and cordials. See the print "The Prodigal in Excess," Plate IV.

SECTION IV

LATE GEORGIAN

CHAPTER I

FITTINGS AND PERMANENT DECORATIONS

THE ADAM INFLUENCE. STAIRWAYS, CEILINGS, DOORS, WINDOWS, FIREPLACES.

FROM about 1760 and onward, a new spirit appeared in much of the domestic architecture. The actual fabric was built in a slighter and more graceful style, and the interior decoration was of a similar character. The type was still classical, but the details were less massive, and though in many ways there was more formality, in other respects the strict rules as to precedents were relaxed.

The earliest and the most perfect exponents of the new ideas were the Brothers Adam, who embodied them in splendid country mansions for their wealthy clients, and in the smaller, yet fashionable, houses which they built in London. They were followed by a host of imitators, some of whom copied them slavishly, while others grafted just as much or as little of Adam ornament as they pleased onto their own plans.

The firm consisted of three brothers, Robert, Thomas and William, who styled themselves "The Adelphi." Robert, who was the ablest of them appears to have been the predominant partner, and must be taken as representing the whole firm, as he stamped the entire output with his individuality. He began practice in 1758, but for ten or twelve years his work was carried out for patrons belonging to a comparatively small but very influential circle. The style he introduced rapidly gained ground, and in a popularised form set the fashion in domestic architecture and decoration until the end of the century.

Adam was a skilful designer and a first hand student of the antique. He was also an adept in the art of self advertisement, and, having convinced many of the arbiters of taste that he alone was able to supply them with surroundings worthy of persons of any pretensions to elegance, he soon had a large and increasing following. Adam's work is far lighter than anything that had gone before : he aimed at grace and elegance rather than the impressiveness that comes of sheer bulk. His style has a certain severity from the formality of the arrangement of the ornament, but in its elements it is slight, and at times verges on the frivolous.

There is little in the details of his work when we come to dissect it, for which absolute originality can be claimed ; its principal merit lies in the way in which he dealt with each undertaking as a whole. Whatever note he struck, the rest is in complete harmony. His predecessors generally stopped short when they had designed the fabric (and certain of the fittings, such as fireplaces and fixed book-cases), leaving the rest to cabinet-makers and upholsterers, whose work was often incongruous. Even when the architect was personally responsible for the furniture and internal decoration, he often adopted for it a far less restrained style to that used for the building, so that while a mansion was outwardly ponderously classical, within it was ponderously Rococo.

Adam, on the other hand, conceived his works as a complete whole, through which runs one dominant idea, and though, in some cases this led to monotony and the use of forms of decoration for purposes and materials to which they were not suited, it stamped the entire scheme with a distinct individuality.

Realising that the furniture and other necessary adjuncts obtainable from the usual sources were quite unsuited to his mural decorations, he designed the entire fittings of the principal rooms, including the carpets and furniture and even

such details as the candlesticks, thus ensuring the whole ensemble being in keeping.

Sometimes stress is laid on certain details of ornament such as the festoons of husks, pendant medallions, and such things, as being typical of the Adam style. The Adelphi certainly introduced these devices almost invariably, but the true Adam style is only in a very minor degree a matter of such detail, its distinguishing characteristics are its unity and its proportion.

A serious fault in much of Adam's work is the frequent use of shams. Other styles are debased in the hands of unworthy imitators. He debased his own. When he found marble too expensive he enthusiastically employed stucco rather than fail of the immediate effect. When carving took too much time to execute, moulded composition was used in its place. In many cases the results have been disastrous. These imitations are all very well as long as they remain in perfect condition and retain their air of fashion, but when they get out of order and the paint wears off they are like a down-at-heel satin shoe—meretricious and tawdry.

The Adam *ideal*, we may take it, is shown in the great mansions where he had a free hand, tied very little as to cost so long as the expenditure was justified by the splendour of the results, and where, in the principal rooms at least, everything was carried out to his designs and under his superintendence, and such houses show the Adam style at its best. But, besides these imposing mansions, the Adam Brothers were also responsible for many other houses of a less important character, some erected as a speculation, others commissioned by clients of medium fortunes, and finally, there were the numerous houses built by other architects in a very similar manner and with internal fittings in much the style which they had introduced, and it was for these two latter classes of houses that the designers of furniture, such as Hepplewhite

and Sheraton, worked, and these may be taken as representing the typical Late Georgian house.

While in many of the larger mansions the convenience of the living rooms was sacrificed to the magnificence of the state apartments, the less important houses were often extremely comfortable. The rooms, though high enough to be airy, were not disproportionately lofty, and the passages and staircases were so arranged that almost every room had its separate entrance.

The STAIRWAYS, though necessarily an important feature, were not so interesting as those of earlier times. The more splendid examples in the great houses, with their marble treads and balustrading of wrought iron, are generally cold and formal, perhaps because the smith's work was designed by men who were more used to marble and brick than malleable metal, whereas in the best iron work much of the design springs from the qualities of the material. Very frequently the stairs are arranged on a curved plan in an unbroken sweep. There is no newel, and the rail and balustrade generally finish with a turn at the bottom, where there is sometimes a pedestal for some ornament, such as a bust or lamp. In small houses the balustrading is often of common wood painted, or natural surfaced mahogany.

Either slender turned balusters or slight posts of square section, which are often reeded or fluted are employed ; in other cases, ironwork of extremely simple design supports the rail, which is usually light and made of mahogany. Spiral stairs are not uncommon : they often are rather poor in effect as they are small in comparison to the size of the building. When the arrangement of the house makes straight flights a necessity, the line of the rail is kept unbroken, and carried over the enlarged balusters which represent the newels. Panelling was not usual for staircases, the walls were generally finished in plaster, which was often painted. Niches

were left in many cases for casts or ornamental urns and vases.

The new style was nowhere more marked than in the decoration of CEILINGS, though curiously in very many of the smaller houses where the other fittings were of the " Adam " type, the ceilings are either plain or else in the older style, which is frequently used throughout not only this period but well into the nineteenth century. The most typical ceilings were most probably carried out by Italian workmen, and consist of carefully spaced arrangements of loops and wreaths of husks, " fan " and honeysuckle ornaments, together with bas-reliefs of musical instruments, rosettes and acanthus scrolls. Within slight mouldings, in the richer ceilings, were paintings of the type associated with the name of Angelica Kauffmann. The relief of the ornament is slighter, and in many cases the effect is attenuated. It is, however, a better fault in a ceiling to be too light than to be too heavy, and in some cases of heavily modelled raised ornaments there is an uncomfortable feeling that they may drop off.

Very many of the same details were used in ceilings with which the Adams had nothing to do, and in many cases the result is quite satisfactory, but in others the arrangement is governed by no guiding principle, and the distribution of the ornament is very poor.

In many small houses the ceiling is very simply treated : a central ornament, such as the double fan or a rosette, is used as a starting point for loops and wreaths of husks, from which radiate small medallions of classical subjects either in relief or painted. Books of designs were published from which these ceilings could be copied such as that by George Richardson (1775). Pergolesi, who did much work for the Adam Brothers, also brought out a work on Decoration, which appeared at intervals from 1777 on. Carter (1774) gives illustrations which must have proved helpful to scores

of builders all over the country, and many of his patterns, if seen in being, would be claimed as " Adam."

PANELLING in wood of the natural colour was little used at the end of the eighteenth century ; a large proportion of the interior work was painted olive ; drab, fawn and dove were less favourite tints. A good deal of black was also used, and pale shades of various colours, especially pea-green. The walls were divided into panels by a slight raised moulding, and almost invariably there was some decoration in the centre of each panel, such as a painted oval with light arabesques and wreaths of husks above and below or a bas-relief in the classical style with raised ornament in accord with the rest of the decorations. Gilt girandoles or mirrors were also often used as panel decorations and oval pictures in gilt frames.

DOORS remain much the same as to their general proportions. In small houses there was seldom an over door or pediment. In many of the Adam doors similar patterns are found ornamenting the centres of the panels to those used elsewhere in the rooms, and the details of architrave and pediment followed their usual semi-classic manner.

The WINDOWS were all taller than they were broad, though a little wider than they had been earlier, and the panes of glass were a trifle larger, as glass (though still expensive), was obtainable in larger pieces.

The paint of doors and shutter panels was often in two colours, a sort of duck egg blue, faintish green or pink, with cream or white. Black and white was also a favourite combination, and was used on many doors. In fact, Mrs. Papendiek, writing 1790, says *all,* but that is hardly correct : " In those days all doors were black, the panels white, except sometimes a raised pattern painted blue or light green. The skirtings also were black." These raised ornaments were generally medallions of classical figures with wreaths of husks.

FIREPLACES are very distinct from those of the previous

period. The Adams set the fashion by designing many delightful and practical examples for both important and unimportant rooms, and as was only natural, their patterns were widely distributed. They replaced in many houses of older design the less convenient fireplaces of a former age, and in quite plain, simple houses, were almost the only decorative fittings, giving an up-to-date air to otherwise unpretentious buildings.

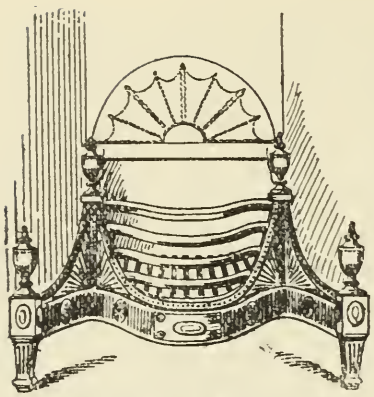
These fireplaces are decorated with the dainty swags and wreaths of husks and similar details. The more important examples are executed in fine marble, and are enriched by paintings and inlays as well as bas-reliefs. Less expensive work was carried out in carved wood, while cheaper still was the applied ornament in either cast lead or carton pierre. The last are the least satisfactory, and they are very difficult to strip without losing their sharpness. The best way of doing it is by taking off the top coats of paint with a watery solution, then leaving the work to dry and finishing off with methylated spirit carefully applied.

The fireplaces of the Adam genre almost always stop short at the shelf, which is rather high, the over-piece in simple rooms being independent, though in more important examples intended for state apartments there is generally an imposing arrangement of mirrors in very light delicate frames designed in keeping with the fireplaces.*

These fireplaces call for a distinctive type of grate, and among the Adam drawings preserved at the Soane Museum there are several designs for them. There are two principal types: standing grates mounted on legs for important rooms and hob grates for the smaller apartments.

The most usual type of basket grate has a bow front in

* The ornamental fireplace was not at all invariable, even in good class rooms; there were many quite plain ones of marble or wood, in the former perhaps a frieze of coloured marble gave a little relief, in the latter a dog's tooth moulding just under the shelf is a frequent feature.



33. Dog Grate, Adam Style.

bright steel, ornamented with patterns, and the legs run up above the grate with small urns as finials.

The hob grates are of iron, and some have ornaments of brass or bright steel. The hob pedestals are cast with stripe patterns or classic medallions. The grate part is often semi-circular. These hob grates often burn extremely well, but consume an astonishing amount of coal considering the small fire opening. Other simple grates were made of bars, plain or ornamental, set across a brick fireplace, and quite plain fire baskets set on an open hearth were also used.

Fenders were extremely pretty, and were made of perforated steel or brass or of iron wire with a brass rail. The perforations are often perpendicular slits, which are arranged so as to form a striped background to a silhouette outline of urns, festoons or some similar typical design left in the solid. The more homely fenders were perforated in similar fashion in sheet iron, and painted a bright green, rather a bluer shade than what is called " Lily of the Valley " green, but hardly so bright as emerald. The fire-irons of brass or steel were light in design ; the finials were often urn-shaped. There were many trivets made of steel and brass, perforated in the same way as the fenders. Some have legs and feet, but most of them hook onto the front bars. They were used not only in the more homely establishments, but also in large houses, where it was still fashionable for ladies to brew the tea in their own apartments, and the kettle on the hob was by no means relegated to farm houses and cottages.

CHAPTER II

FURNITURE

THE houses that were being built at the end of the eighteenth century demanded special furniture in keeping with their general lines, and about 1760 the style, which later was to crystallise into what is often known as Sheraton, began its career. It was, however, very far from being universally adopted for many years after that date, as naturally a fashion so well established as that for " Chippendale " furniture was slow in dying ; it had, in fact, its votaries until quite the end of the eighteenth century.* Sheraton indeed speaks patronisingly of it as altogether defunct. However, knowing Sheraton's somewhat spiteful pen, it is pretty certain that he would not have wasted the gibe on a competitor who was really harmless.

The direct influence of the furniture designed by Adam on the ordinary output of the cabinet makers of the day was slight, but it showed itself in many indirect ways, though the exact style of furniture they specially favoured never became popular as it was too expensive and too fragile for everyday use. This influence is rather seen in the radical change which took place in the general lines than in an actual reproduction of their models.

The simplification of the outline and the more formal treatment of ornamental details differentiate the furniture produced under neo-classic influence from that of the preceding period with its eclecticism in the matter of Chinese, Gothic or French Rococo ornament. Its principal characteristics are the use of many fancy woods as veneers, ornamental treatment by painting and inlay rather than carving,

* Cabriole legs and tripod bases are illustrated in Hepplewhite's book, 1784, in which are included many types which had survived from an earlier period.

the finishing of much furniture for bedrooms and drawing-rooms, with a brilliant surfaced paint known as "Japan," the taper leg with or without the spade foot and the almost universal addition of pediments to wall furniture. Solid mahogany was still used for dining-room furniture, bedposts and wherever use, rather than fancy, dictated the choice, and it was generally decorated with a certain amount of slight carving.

All these changes, it will be perceived, are in the direction of lightness and colour, stress being laid on variety of surface treatment. French fashions had undoubtedly much to do with many of the innovations, but the flavour of the finished product was decidedly English. The inlaid patterns were at first mainly ovals, enclosing the double fan, a shell, a sunflower, rosettes, or a string of husks. Later the patterns became more numerous ; sprays of flowers, twigs with acorns on them, and Prince of Wales' Feathers are of frequent occurrence in the ovals. The designs are generally entirely carried out in the natural woods, darkened in parts by burning in hot sand, but vivid green is used for husks and backgrounds. Some extremely elaborate inlay of acanthus trails is to be found on clock-cases, knife-boxes, and other special pieces.

The painted work, when of good quality, does not consist of a design simply carried out on the surface and then varnished or polished over. The method used was to paint the pattern with a direct yet delicate touch, and then to build up the surrounding ground to the same level by repeated applications of varnish or transparent "Japan." This, of course, prevents any undue wear on the painted surface, which is practically inlaid in the transparent polish. By no means all the painted furniture was done in this way, but that which was carried out by more rough and ready methods has generally suffered from wear and cleaning. Of course this type of furniture was never intended for everyday household use,

for which it is quite unsuited, as it requires the most careful attention suffering much from extremes of temperature and moisture. Of the fancy woods so much used as veneer, satin-wood is perhaps the principal. It is of a fine golden colour, burning to a rich orange with exposure to light. There are two kinds, East and West Indian, differing as to grain. Tulip-wood was much used for bands and inlay ; it is when fresh, striped with a pinkish purple, but when polished may almost be mistaken for a very fine grained light mahogany. Hair-wood, as sycamore stained to a greyish green was called, is also used as veneer and inlay. The most esteemed shows a grain similar to that of the backs of violins, and perhaps that is why the name of Hairwood has been given to it. Evelyn (letter 17th Feb., 1659-60) says : " Conspicuous for their works and damaskings is the Maple (a finer sort of whereof the Germans call 'Air') and therefore much sought after by the instrument makers."

Many other sorts of timber were pressed into the service, but often they are in such small pieces that they are most difficult to identify. Black is generally ebony, and very light pieces are as a rule box or holly.

Oak, deal, and mahogany are all used as a ground for the veneer of choice woods, and it must be remembered that veneer, as practised at this time, was not in any way a sham or an imitation, but was often more expensive than if solid wood had been used. It was adopted because it was the only way in which the cross-cut grain could be made use of to build up the ornamental panels of fine woods with the grain running in different directions, which were a leading feature in many of the flat-surfaced pieces of furniture. Of many of the woods, too, it was impossible to obtain planks large enough to be of service in the actual construction of furniture.

The arrangement of sitting-rooms was somewhat stiff ; the chairs were placed with their backs against the walls, and

pier tables stood under long glasses between the windows. A centre table, and perhaps an occasional table or two and a few other pieces such as screens or cabinets, completed the furnishing of an ordinary fair-sized room. Mrs. Papendiek gives us a good idea of what was considered the correct thing for smallish reception-rooms about 1788, when she furnished her drawing-room with the furniture which had been removed from the Princess Royal's apartments, which were then being renovated, as was usual every seven years. "There was a sofa which fitted the end of the room as if it had been made for it, twelve chairs, two pier card tables, a pembroke table to match, the curtains of a warm red damask lined white."

In the design of the CHAIRS of this period there is a definite breaking away from the long-lived tradition of the central splat running from the seat to the top rail. Almost invariably a second rail connects the two uprights at a few inches above the seat, and to this the filling, whether of narrow perpendicular bars or of ornamental open-work, is fixed. The oval backs and the shield-shaped backs generally associated with Hepplewhite's name do not have the second rail, but there are few other exceptions. There is an enormous variety of designs for chair-backs, and many of them are very fine. Perhaps the majority belong to the type which has three or five slight bars in the back with an even distance between each ; these generally have some slight carving at the top of the bars, which widen a little where they meet the cresting rail. Others are of open-work, with elaborate designs, such as Prince of Wales' feathers, urns, and drapery, wheat-ears or floral festoons carved in solid mahogany or silhouetted or painted. Sheraton gives some elaborate designs for "splads for painted chairs," as he describes them ; one shows a female figure passing below the waist into acanthus leaves. Another not very happy idea is a painted snake twisted round the central bar with its head in a basket of flowers. A favourite

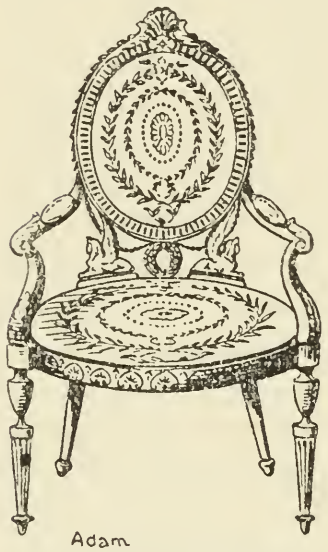
filling towards the end of the century was a light lattice, generally of diamond-shaped divisions, which had their longest dimensions horizontally. Lyre-backed chairs are not uncommon, they are generally of high-class workmanship, and very well proportioned ; they were possibly intended for use as harpist's chairs or in a music room. Chair legs, as shown in the design books, generally taper and finish with a spade foot. In practice a considerable number, especially of the heavier dining-room chairs, have legs of the old square type with stretchers. Sometimes there is a carved string of husks on the upper part of the front legs, or they may be reeded or fluted. Many chairs were painted or japanned in light colours or black and gold, and further adorned by painted landscapes and flower pieces either in full colours or mono-chrome. A fancy indulged in towards the end of the century was the sawing of the splats to the outlines of flowers and drapery, which were then painted in natural tints. It is a dainty and pretty fashion when fresh or when the colours have merely been mellowed by time, but when even slightly damaged the whole effect is spoilt. Armchairs were made in similar patterns to the singles, and often all the chairs in a set had arms. The French shape, with padded back and open arms, was the accepted type for upholstered arm-chairs.

The formality of the times did not lend itself to the introduction of really easy chairs into reception rooms, and they continued to be made on very similar lines to those of former days, but the arms and ear pieces are smaller and are altogether less curved in outline. The legs are, as a rule, quite simple, either plainly tapered or else carved with a small rosette or string of husks.

Drop-in seats were frequently used : they were probably found convenient where the upholstery was of the popular printed cotton, as they made it easy to remove the covers for washing. Cane seats on which a loose cushion was placed

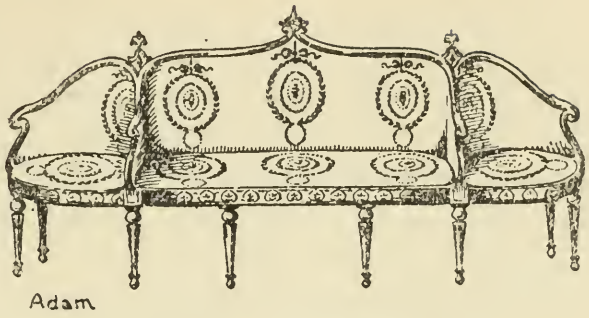
were very general, and leather and other durable materials were nailed on with brass-headed nails, a pretty fancy being to put them in in a festoon pattern.

Adam chairs are mainly of the French upholstered type, and this kind of chair seems to have been more popular than would be imagined if judged merely by the relative numbers that have survived, comparing them with the open-backed type. Very many contemporary pictures and engravings show chairs with the solid oval French back, the woodwork, as a rule, being either black or gilt. With this back go slender legs, generally of round section, tapered and reeded or fluted. In some cases the legs are of the ordinary taper kind with the spade foot.



34. Arm-chair, Designed by Adam.

The majority of the settees and couches are anything but restful, and are not, in fact, intended as lounges. The seats, with backs like a row of shield or rail-back chairs, are very finely designed, the lines of the single chairs being most happily modified to suit the different proportions. Some of the deep settees with wide seats and pillowed ends are not uncomfortable, but all the upholstery of this time is destitute of springs, so even they cannot be called luxurious. These upholstered settees either have a margin of wood round the back and arms, which is slightly carved or painted in the prevalent manner, or are of the stuff over type in which the only wood showing is the legs. The coverings were either nailed on or they had loose fitting cases of washing cotton or linen. The window seats, which filled the space between the glass and floor, are often pretty and characteristic pieces. They generally had straight taper legs, and the ends curve



35. SETTEE, IN THE ADAM STYLE.

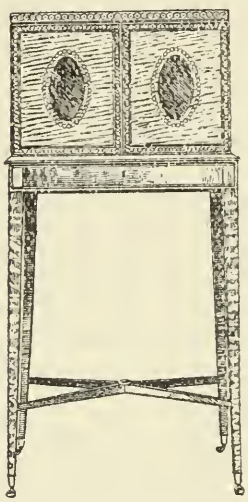
outwards. They were very frequently covered with black horsehair, fastened on with two rows of brass-headed nails. Others which are narrower but otherwise of the same style were intended for use as dressing seats. Low stools were also made for lady harpists, the top often containing a box for music, they were often gilded or otherwise decorated en suite with the harp.

Other seats, which consisted of a combination of two armchairs and a stool, formed a kind of couch when put together, or they could be used separately as occasion demanded. A curious contrivance was the " gouty stool," an ingenious leg rest which can be adjusted to any height or position as a support for the sufferer's leg.

The TABLES of the period are extremely pretty, and are almost all very happy as to their design. Round or oval tops are frequently used, both for small occasional tables and large sizes for dining-room use. The dinner tables almost always have a plain top with at most a cross set band as ornamentation, the legs are, however, often inlaid, and a band of inlay runs round the underpart of the table. Pembroke and breakfast tables were made on the same lines, the tops being plain or very slightly decorated where they were intended for daily use, but occasional tables for entertaining rooms were most exquisitely decorated with painting and inlay. Side-tables of every degree of elaboration were made, the most highly decorated being those semi-circular ones which were intended to stand in front of a pier-glass and have their design turned by the reflection into a circle. These tables lose their proper effect if they are placed against a wall.

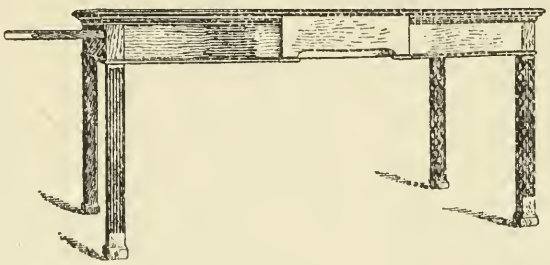
Small tea-tables often have a tripod base, but of a different type as a rule to those made in the previous period. Instead of the strongly modelled shoulder and the snake's head or claw-and-ball foot, there is generally a slight scroll. The column is either vase or urn-shaped turning or of columnar form, which is in most cases reeded. Some of the tops tip up, but the majority are fixed.

Dressing-tables were made in great numbers, fitted with the most ingenious mechanical contrivances for containing everything that the most exacting lady or frivolous gentleman could desire in the way of toilet requisites ; looking-glasses, boxes for paint and powder, and the thousand and one unnecessary necessities of the fashionable life of the time, all were provided with a special niche or drawer. Dressing-rooms were often not over large, and as they were also used for the reception of visitors, it was convenient to be able to convert the dressing-table by a touch into a pretty cabinet. These charming pieces are generally veneered with mahogany of exceptionally fine grain, and banded and lined with tulip-wood, satin-wood, and other exotic woods. Washing cabinets on the same principle generally are enclosed by flaps, which open out and double the size of the top. A small basin, soap dish, and other appliances are concealed inside, and water was kept in a jug underneath, or a lead-lined tank to contain it formed part of the fittings. The corner wash-stands were seldom so ornamental as the enclosed ones, and they were probably intended for the " inferior apartments " to which company was not admitted. Writing or dressing-tables were made in the new style of decoration on very much the same general lines



36. Cabinet on Stand, Satinwood, End of 18th Century. V & A.

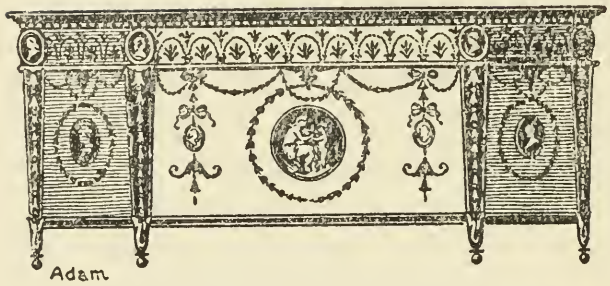
as before ; that is to say, with three drawers of varying sizes. They seem to have been used indiscriminately in sitting-rooms and bedrooms. As a rule they are of small size, and are very convenient little pieces of furniture. SIDEBOARDS are almost an invention of this period. Adam designed them on the lines of a table with a separate pedestal at each side, but the step to the embodiment of these pedestals as an integral part of the table was an easy one and was soon taken. The sideboard generally contained accommodation for a reserve of wine, racks with a spirit lamp for keeping plates hot, and other convenient places for storage. This was the more necessary as in some of the eighteenth century houses architects seemed to think such things as the possibility of serving a meal hot beneath their notice, and put the kitchens as far as possible from the dining-rooms. In Blenheim, as originally arranged, all food had to be carried through the open air on its way to the table.



37. Mahogany Carving Table, *c.* 1775.

In many of the larger sideboards the pedestal idea is retained, but those are most generally admired which have deep drawers and dwarf cupboard on taper legs and are backed by a brass rail and silk curtain. These, when veneered with fine figured mahogany and inlaid with ovals or other figures, are beautiful pieces of furniture. They are admirable for the display of silver plate, which shows to a great advantage against the silk curtain, preferably of plain leaf green or rosy red sarcenet (a material not unlike a thin Japanese silk, but brighter.)

The proportions of the WALL FURNITURE of this period are seldom so happy as those of former days. Such pieces as



38. Commode, Design by Adam.

bureau book-cases and wardrobe-secretaries almost invariably have a top part which is too heavy for the bottom. The wide "break-front" book-cases are generally fitted with glass doors; old patterns with straight-sided panes such as the "thirteen" and "eleven" were still in use, but many others of more elaborate character were introduced. These have curved lines in the pa..es, and the woodwork is supplemented by festoons in plaster or cast lead. These ornaments are often gilded, and sometimes there are festoons of flowers, silhouetted in flat wood and painted in their natural colours; these occur most often on satin-wood and japanned pieces of quite the end of the century.

The pediments are frequently decorated with festoons of husks, urns, and drapery, and other motifs in carved wood or carton pierre. As a rule cabinets stand on chests of drawers or cupboards, and except in the case of satin-wood, the effect is somewhat heavy. Few of the bureaux have sloping tops, but instead the top drawer pulls out a little way and the front falls, being held in place by a quadrant fitting; at the back are small drawers and pigeon-holes, their internal fittings in many of the finer pieces are of satin-wood. Some of the chests of drawers have bow or serpentine fronts, which are preferable to the plain flat fronts, as they show up the fine grain of the wood in different lights. The supports, which are often built in one with the carcase, are frequently curved outwards; they have been described as "straddle-legged," and under the bottom drawer there is often a curtain piece of waved or bowed outline. The added bracket foot, so

general in earlier eighteenth century furniture, was comparatively seldom used, but the turned or carved French foot is sometimes found on the more ornate pieces, especially on the painted furniture of the Adam type.

BEDS were, as a rule, of the four-poster build. In the earlier part of the period the posts were generally slender and of carved mahogany. They were most usually columnar, reeded, or fluted, and often had a wreath wound spirally round them. As time went on they became heavier in outline, often being carved in rather clumsy patterns. Ordinary beds had a wooden cornice either of polished mahogany, or painted with festoons of flowers and ribbons, loops of husks, and medallions, or acanthus scroll work. Contemporary design books show us the overpoweringly elaborate arrangements of canopies and draperies which were made for the state beds of important families, and some of them have survived ; they were, however, exceptional pieces, and the more ordinary style was the simple four-poster with hangings of silk or wool damask, or for less pretentious rooms, of printed linen or cotton, but even quite plain beds have the tester shaped so as to give the effect of a pediment.

The tall CLOCKS of this date are decidedly less attractive than those of earlier times, as they almost always have a white face, which, even if decorated by painting, generally has a staring bald appearance. The case, too, is wide and the plinth clumsy, which is most curiously out of keeping with the general run of other furniture. The veneer is often of very finely grained mahogany, ornamented with inlay and stringing. The sides are often chamfered and reeded, and the head is generally surmounted by a swan-necked pediment. Sheraton shows some very elaborately decorated tall clocks in his books, but clocks with painted panels are decidedly rare. It is probable that they were not made in any great numbers, as clocks of a handsome type seldom have much rough usage

to undergo, such as falls to the lot of tables and chests of drawers when they come down in the world.

The delightful little SCREENS which were made in such large numbers at this time are to be found in a great variety of styles. The bases which were most popular (because they afforded the greatest stability while at the same time they took up the minimum of space) were the tripod and the circular. The snake's head tripod is less characteristic of the time than the scrolled foot of very slender proportions. The round base is found in lacquer, in white and gold and in polished mahogany; some very choice and dainty examples are also made of satin-wood. The panels are generally rather small, and there are many different shapes, such as rounds, ovals, shields and upright octagons. (When the longest dimension is horizontal the screen generally dates from the nineteenth century).

They most usually enclose a piece of silk needlework framed into a simple moulding and backed with red or green silk. Figure pieces, maps and floral groups predominate. The panel was sometimes in two parts, the front being hinged so that when let down it formed a tiny table on which a tea-cup and saucer or work-box could stand. There were also larger screens, which had two supports, known as horse screens; they moved up and down by means of pulleys and counter weights. Another variety, more for use than ornament, were of still larger proportions, and consisted of three sliding panels, the two side pulling out as required. These were for dining-room use, and were generally fitted with fluted silk in cherry colour or green. In some the leaves fold over instead of pulling out.

METAL FITTINGS FOR FURNITURE

For the fine furniture designed by Adam, specially modelled handles and knobs were made in silver, ormolu or brass.

They are often very dainty, and beautifully made in accordance with the special character of the piece for which they were intended.

For more ordinary furniture a variety of patterns were made, those associated with Hepplewhite generally being round with either a circular drop handle or a half-round ball handle falling inside the back-plate and not breaking the outline. The plate was of very thin stamped brass, embossed with a rosette or other conventional pattern. Round knobs were also used, and these were ornamented in a similar way. A little later oval plates became very general ; the earlier ovals seem to be those with an oval drop handle fixed by a single metal strip in the centre of the top and falling within the line of the plate ; these are generally but little longer than they are broad. Those introduced towards the end of the century were much more pointed, and often have a representation of some object such as an eagle, a basket of flowers or a pineapple on them ; one favourite pattern is stamped with a view of a classical temple. These almost always have the bail handle fixed by two nuts. Some silver and Sheffield plate handles are also found on small highly-finished objects such as work-boxes and looking-glasses ; in some cases they are embossed in relief, but more ordinarily they are simple ovals cut from the sheet and ornamented with a line of bright cutting or wriggled work. These often have merely a bent wire for the handle, and are so frail that it is astonishing that in so many cases they have survived.

Escutcheons were embossed in thin metal to match the handles, but in many instances they were absent, their places being taken by a brass lining round the inside of the keyhole. In many chests of drawers which are ornamented by simple inlay and stringing, there is no metal round the keyhole, which is surrounded by a diamond-shaped piece of ivory or ebony.

CHAPTER III

UPHOLSTERY, WALL AND FLOOR COVERINGS

THE fabrics used in upholstering furniture were, as a rule, neither so rich in quality nor so important in design as heretofore : the feeling was for a smooth surface and a less insistent pattern ; details were small where there was much variation of colour, though single shade damasks in large patterns were much used. The wide and very distinctive stripes, which seem to be the most marked exception to this, compete curiously little with the delicate details to which they form a foil.

French tapestry panels were used for covering some of the important furniture ; they were very expensive, and are only suitable for the finest pieces such as Adam designed. Some of the original Adam designs, however, show patterns which can hardly have been intended for tapestry, as they occupy only a very small portion of the field, such as slender sphinxes and festoons of husks. They may possibly have been meant for embroidery. Pinned to one of the drawings is a bit of pale blue silk, with a detail of the pattern painted on it to show the proposed colouring. Some of these delicate designs were woven in silk damask, but it has seldom survived, as it had not much substance, and naturally did not wear as well as those fabrics which had a design in pile to protect the ground. Some chairs much in the Adam style may be found with wreaths worked in chenille embroidery surrounding a central panel printed on satin.

Hepplewhite's designs for chairs probably represent a rather earlier date than the actual issue of the book in 1783 by his widow. Very many of the dining-room chairs shown are intended to be upholstered in horsehair, " plain, striped

or checquered at pleasure." It is a hard-wearing material, and many of the chairs have retained their original covers to this day. They are almost invariably black or maroon. Possibly other lighter shades were used, but, becoming soiled sooner, have been discarded. Stripes are most frequently shown on the engraved examples, perhaps because they are the easiest to draw, but in reality a small checquer pattern is very often found. The upholstery of sofas, settees, and such other stuff-over pieces are often stitched down and tufted and for these, a plain colour moreen, woollen material or small pattern silk is most suitable. " Japanned (painted) chairs should have cane-bottoms with linen or cotton cases to accord with the general hue of the chair," others might have seats of " red or blue morocco. In their backs, which are sometimes made a little circular, are frequently inserted medallions printed or painted on silk of the natural colours." Window stools might be covered with cotton or linen to match the chairs, or the covering would be of " taberras or morine of a pea-green or other light colour." In some cases, Sheraton suggests the use of prints on silk or satin for the finishing of his furniture. They should, he says, " be sewed onto the stuffing with borders round them." They were to be used not only for the stuffed seats and backs, but also for the tablets in the top rails of the open-backed chairs, where they were to be pasted on and surrounded by a small gold bead. This was, no doubt, a cheap imitation of the more or less well-painted panels used in better class work. Either this treatment was seldom carried out or else it has proved very perishable, for few examples have survived. Even if it were desired to reproduce similar decoration, it would be a most difficult matter as special prints would be required, which are not now obtainable. Those illustrated in Sheraton's works consist of figure subjects such as a draped female standing by an urn. There is in the Victoria and Albert Museum an example of an engraving

printed in colours which may have been intended to have been used in this manner.

Needlework was not really fashionable for furnishing purposes, though in a few cases there are embroidered borders and curtains to splendid state beds such as Adam designed.

Stuff-over furniture was still finished with rows of brass-headed nails. Specially made borders were also used to edge the front and sides of chair seats ; they were either in similar or contrasting colours. A great many of the slender painted chairs of the century's end had caned bottoms and loose cushions, which were often covered with the printed cottons then being made in attractive colourings at very cheap rates. These cottons were also made up into frilled covers for settees and chairs very much in the modern way, and the colours being bright and varied they accorded well with the painted furniture then in vogue.

CURTAINS.—The elaborate looped up drapery which was fashionable as a heading to curtains was not a part of them but a permanent fixture, for at this time the curtains generally fell straight from a rod under the cornice. The looped drapery, vandykes or similar patterns covered the tops of the curtains ; tassels and cords were often added as ornaments. A favourite arrangement was a long scarf-shaped piece of the material, which was finished at both ends with heavy fringe and draped across the top of the window, being caught up at the two corners and in the middle by cords ; in the centre there hung a large heavy tassel by a thick cord.

The curtains when not drawn across the windows, were held back to the sides by cords and tassels or rosettes ; these did not raise them from the ground, which they just touched. In simple rooms a frilled valance hung from a plain curtain board or a painted moulding was used to hide the tops of the curtains.

It should be noted that all curtains were of fairly heavy

materials ; printed cottons and linen were sometimes used, but they were lined with solid stuffs, which made them hang in the approved pipe-like folds. The inner lace, net, or muslin curtains that are usual at the present day were not introduced until the nineteenth century. Where muslin curtains are referred to, the term must be understood as a fine kind of Indian calico, not the transparent stuff which we call by that name.

BED HANGINGS.—In ordinary houses beds were, perhaps, hardly the important feature they had been in earlier days, though for great houses state beds of very elaborate design and of the most expensive materials were still put up. For best beds in good class houses, silks and satins were in request, and a fine rosy red damask lined either with a self-coloured silk or white was a favourite choice. English printed chintzes and dimities were also very popular. Hepplewhite says : " Manchester stuffs have been wrought into bed furniture with good success. Printed cottons or linens are very suitable, the elegance and variety of patterns of which afford as much scope for taste, elegance, and simplicity as the most lively fancy can wish." For one bed he suggests " Dove-coloured rep curtains with a lining of green silk." With regard to valances, he says that " for elegant beds they should be gathered full, which is called a petticoat valance."

Late in the eighteenth century a favourite scheme seems to have been fluted or slightly carved mahogany posts, a cornice japanned satinwood colour and painted with roses and other flowers, and a floral chintz with a rich buff ground. Beds of this kind are exceedingly pretty, and with the contemporary furniture either of mahogany and satinwood veneer or japanned in buff or some pale colour, must have made the bedrooms extremely dainty and fresh looking when all was bright and new. These old chintzes are of a much softer finish than the modern fabric of that name, being

printed on a very fine cotton, which was often of Indian weaving and glazed without being stiff.

EMBROIDERY played a very small part in Late Georgian upholstery. "Petit point" was still used for chair coverings as a substitute for tapestry and worsted work, in somewhat the style of the earlier part of the century, was done mostly at boarding schools and by the less fashionable ladies. Embroidresses, with few exceptions, now treated their art as an exotic, and instead of beautifying useful things, executed very fine and delicate work as panels for screens or to be framed for hanging on the walls. Many of the needlework pictures are very dainty and pretty, being worked in soft toned silks in the style of the popular colour-prints, from which they were sometimes copied. In order to economise time, or perhaps from inability on the part of the embroidress to do the work successfully in stitchery, the parts representing flesh are, as a rule, tinted in water colours. Other needlework pictures were carried out in black and white in imitation of engravings, fine silk or hair being used for the extremely minute stitches. They are not very decorative, and really must be looked on as merely *tours de force*.

Screen panels were of the same genre, but very many of them have a group of flowers, which are arranged in a way which during the last half of the eighteenth century had become almost stereotyped. In the centre are large heavy flowers, such as roses, tulips and anemones, while arranged round them are the smaller blossoms, such as convolvulus, heartsease, and wild hyacinth. The variety of the grouping is endless, and almost always the balance of the design is well-nigh perfect. Very often their stems are tied together by a bow with two loops. These bouquets were used as a powdering for woollen embroidery, as screen panels, and later as a design for early nineteenth century printed cottons. Chenille embroidery was favoured for needlework pictures, and woolly

lambs and foliage were often carried out in it even when the rest of the picture was worked in ordinary silk. Light sprays and wreaths with chenille foliage and little berries composed of a sequin or worked in satin stitch, were used to surround prints on satin for screen panels, and also for the backs of chairs. One feels about most of the furnishing embroidery that it was either done as a task to be got through as quickly as possible or as a show piece for the object of displaying the dexterity of the worker. Naturally it fails to reach the highest standard either as to technique or design.

PRINTED COTTONS.—During the last quarter of the eighteenth century the production of printed calicoes in England made great strides. In 1774 the restrictions on their manufacture were removed in favour of an inconsiderable tax, and the trade which had formerly languished under its numerous disabilities laid the foundation of its success by offering many most beautiful designs and colourings. Stripes and bouquets of flowers were favourite patterns; white grounds were abandoned in favour of coloured for furnishing uses. Black, malachite green, and at the very end of the century, buff were the favourite grounds, and the pattern was often relieved by a white edge between the flowers and the background. The "Indian taste" was still catered for, but the real imported cottons were not very closely copied. A Chinese vase and a few prunus sprays were relied on to give an Oriental flavour to the whole scheme.

Self-coloured prints were still popular, especially for hangings, and many patterns of classical design were imported from Oberkampf's printing works at Jouy, near Versailles. He closely studied the English market, and the fostering care with which the French Government watched over his enterprise was a source of many complaints from British manufacturers. At a later date Napoleon said to Oberkampf: "Vous et moi nous faisons un rude guerre

aux Anglais vous par votre industrie, moi par mes armes." They both failed.

The " Toiles de Jouy " patterns of 1780 and the following years are certainly very well suited to the prevailing type of English furnishing, and made excellent backgrounds for rooms of semi-classical style.

The " roses and ribbons " of the end of the century and the beginning of the nineteenth could not have been better carried out than they were by the English printers. Numerous colours were employed in filling in outlines, which were printed in black alone or in black and red. The chief difficulty was that a bright green which would stand fast both to sunlight and washing, was not available until 1810, and up to that date all vivid greens were obtained by using a blue print over a yellow one. Roses were introduced into many of the late eighteenth century patterns and the grouping of the flowers is often very skilful.

Some of the most successful patterns are based on, though they do not exactly copy, the silks of half a century before, and were very likely intended to replace the silk and woollen hangings of Chippendale and other similar beds, and many of these cottons are found on mid-century four posters, though they cannot by reason of their technique be the original curtains.

FLOOR COVERINGS.—The ideal which had been set up of having the same leading motif repeated in every item of the furniture of a room led to a change in the style of floor coverings. In the carpets designed by Adam we often find that they reflect the ceiling treatment, and they were, of course, specially made for their position. As a rule these carpets fit the rooms and cover the entire floor space. This was, of course, a council of perfection, and could not be adopted in every case. In many rooms the carpet covered most of the floor, but left recesses bare. This was almost a

necessity when Oriental carpets were used, as they very frequently were, more especially for dining-rooms. European carpets were made in a great variety of patterns, either floral groups and other similar designs, surrounded with scroll-work like that which bordered tapestry panels, or a much smaller type of design, consisting of the formal repetition of scrolls and festoons, interlacing circles with a flower in the middle of each or similar patterns, which could be woven in bulk and made up to fit any room. The former were, of course, very expensive ; the latter, though by no means cheap, were more moderate in price, and were adopted by all but those very wealthy people who did not care what they spent as long as the results were in accordance with their ideal.

WALL COVERINGS.—Walls, other than those which were panelled or finished in painted plaster, were hung with silk or wall-paper. Tapestries, both old and new, were highly valued and used in halls and galleries, and sometimes schemes of decoration were specially planned to show them to advantage. The newer tapestries were generally in the form of fairly small ornamental panels for framing in mouldings, and were mostly pictorial in character. The silks used were, as a rule, self-coloured damask or stripes. Gathered silks were also used, the folds being arranged either as flutings or as puffs. The printed cottons were made in special designs for hangings, and an account of these has been given.

The great improvements in printing wall-papers was leading to their increased use as wall coverings. They were becoming much cheaper, though the better class patterns must have been decidedly costly to produce ; still, compared with the silken materials, which they often represented, they gave a similar effect at much less expenditure. As a rule they imitated some other material, silk damasks naturally being a favourite model ; pile velvets were copied in flock, and in

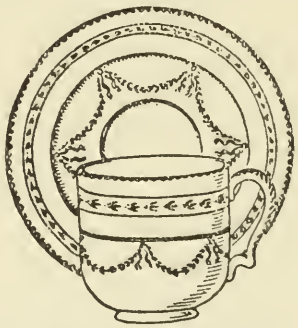
1780 imitations of puckered blue satin are said to have been common. Small patterns of stripes and little floral sprays were in use about 1780 ; at least they have been found as lining paper in chests of about that date, and also on the wall behind a cupboard fixture, which appears to have been put up about then. Lining papers of coloured floral sprays are found from about the middle of the century, in chests and cupboards and in deed-boxes, and they may very likely have been used for small rooms, but if so they have naturally perished as they became soiled and obsolete, being of no value. Chinese papers were still admired, but do not seem to have been so extensively hung as in the earlier years of the century ; perhaps those who could afford them preferred to spend their money on the newer style of decoration.

Towards the end of the century borders were produced in great variety, and Sheraton gives a plan and one side of a drawing-room in which they are used to ornament the walls. Large oblong-shaped panels of self-coloured papers are shown, surrounded by two rows of solid edging, with a scrolling printed border about a foot wide in between. A chair-high dado runs round the room except where there are pier glasses or windows. This seems to have been a very usual arrangement, and each panel thus formed made an admirable background for a single picture in an oval frame. Sometimes, instead of the scroll-patterned border, another self-coloured paper was used, such as pea-green, with a darker green running border as edging.

CHAPTER IV

TABLE APPOINTMENTS

CHINA.—While there is no very distinct line to be drawn between the patterns that were in favour in the last quarter of the eighteenth century and those of the preceding period, the classical taste had a very considerable influence on the new designs which were introduced, and though very similar patterns to those previously in vogue continued to be made—as was indeed the case in every kind of manufacture—the severity of line and somewhat attenuated forms which were fashionable after 1770 would hardly have met with general acceptance earlier. We see the vogue of the urn-shape exemplified in many of the tea and coffee-pots and sauce-boats, helmet-shaped cream ewers, and gravy-boats are frequent, and tea-cups assume a taller aspect. The most characteristic decorations are the festoons of husks or the laurel leaves which are found in such perfection on Bristol porcelain, the refined, if somewhat cold Angoulême or Chanilly powdering, and the classical ruins and buildings of which highly-finished paintings adorned the most expensive china, and were reproduced for the less well-to-do as transfer printing on earthenware. Perhaps the most delightful examples of this taste may be found in the Crown Derby table-ware, with little pink festoons depending from rows of gold pearls, a band of rich blue with gold leafage giving richness and colour. Services of this type may well have been intended for use in "Adam" houses. Wedgwood's jasper was used to a certain extent for



39. Bristol Cup & Saucer, Decorated in Gold and Green, End of 18th Century.

tea-services, but the majority of the tea-pots and cups and saucers made of this ware seem to have been really cabinet pieces, as they are not at all pleasant to use.

There were numerous very beautiful " Japan " patterns made at all the principal factories, mainly, it would appear, for tea-ware, for which it was considered particularly appropriate. Small hand-painted bouquets and sprays of flowers, scattered over the white ground or enclosed in reserves on a coloured ground, were popular both for tea and dinner services. For general household use there were transfer printed patterns in endless variety. The colouring was, as a rule, blue, either light or dark, but other colours were used, especially towards the century's end. The most celebrated of these is, of course, the " Willow pattern," which, with the well-known " Blue dragon " pattern, was introduced about 1780. They were followed by a host of others, some of semi-Oriental character and others showing views either of celebrated places in England or of more or less classical scenes, such as ruined temples and so on. Monochrome was very general, even for expensive hand-painted services. Wedgwood's " Queen's ware " had an enormous sale. It was mostly made in the rather severe shapes which accorded with the prevailing feeling for classic lines. The decoration was, however, extremely varied, and while the composition of the ware was the same for all qualities, in some cases the paintings were extremely elaborate, while in others a slight border or a small floral spray sufficed. Leeds ware, too, which was principally unpainted, though charmingly decorated with embossed patterns or interlacings resembling basket-work, was principally modelled on slender, somewhat severe lines. There was, therefore, a sufficient choice of ware which was suited to all purses and adapted to every taste, so that in some form or another pottery had ousted pewter from the tables of all ranks by the end of the eighteenth century, though silver

continued to be used for ceremonial dinners and banquets in the great houses. Mrs. Papendiek, writing of the year 1783, gives an account of the table service of that time : " Our tea and coffee set were of common Indian china, our dinner-service of earthenware, to which, for our rank, there was nothing superior. Chelsea porcelain and fine Indian china being only for the wealthy. Pewter and Delft ware could also be obtained, but they were inferior."

GLASS.—This is the period when cut-glass was in its heyday. The white spirals and the plain stems of similar make continued to be used, especially those with engraved bowls, but the sparkle and glitter of the brilliant facets of the cut and crystal and flint glass exactly suited the taste of the late eighteenth century, and was beloved by the " haute monde." The model of many shapes was the classic urn, the lower part of which was copied in a number of wine glasses, and the complete urn was carried out in cut-glass for honey jars and such pieces. The greater number of the more ordinary glasses were simply cut (or blown to imitate the effect) round the base of the bowl, but the more elaborate glasses were cut all over. The later glasses have raised facets in the hob-nail and diamond-cut style, and many of the shapes are squat and ugly owing to the necessity of allowing sufficient glass to give body enough for the cutting. Some of the simple funnel-shaped glasses, very slightly decorated with festoons of leaves and " indents and stars," are among the daintiest of the plain kind. Among the more expensive examples some are to be found not only elaborately cut but also engraved and gilded.

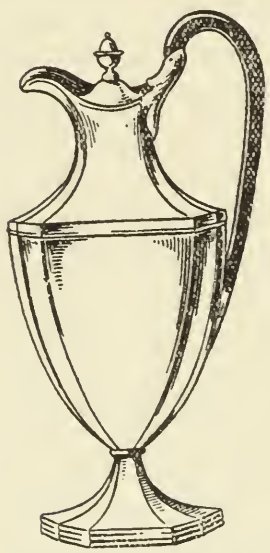
Tumblers, goblets and mugs were in use for beer and ale. Some of them were very heavy and richly cut.

Decanters were naturally decorated in the same styles as the glasses, and were more or less elaborately cut in similar patterns to match. The stoppers were high and pointed, the " mushroom " stoppers did not come in till the beginning of

the nineteenth century. Finger glasses were brought in for dessert, and the kind sometimes called "Monteiths," with depressions to support the foot of the glass while the lip was cooled in the water, were introduced.

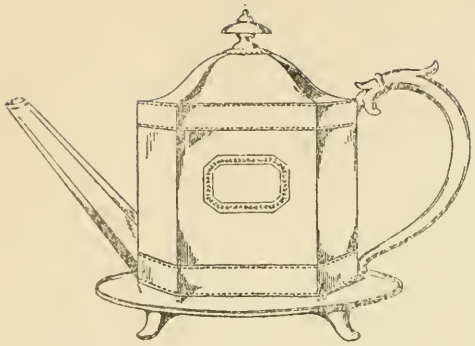
Coloured glass, especially a rich cobalt blue shade, was much approved. Cruets and other bottles were made of it and decorated with gilding, and as liners to the pierced silver, which was so fashionable, it was almost invariably used. Green and red are also found, but generally are of a later date than the blue.

The high finish and delicate ornament of the silver ware made during the latter part of the eighteenth century was quite in keeping with the rest of the decorative features of the period. The shapes are often rather forced, as only too often the desire to be classical at any price has led to urn and vase designs being used for purposes for which they were quite unsuited. The standard of technical achievement is high, the raising of some of the slender-necked coffee-pots, for instance, calling for a considerable skill in the handling of tools. These coffee and chocolate-pots are often very pretty and graceful, and are among the most typical pieces, both as regards shapes and ornament. The ebony handles are less often made up of broken curves than formerly, the sweep of the lower part of the body being carried up through them. The knobs generally represent a smaller urn shape.



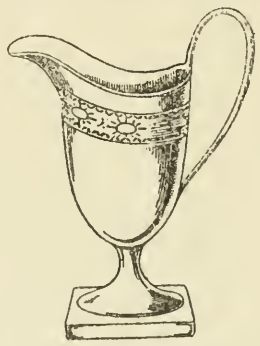
40. Silver Hot-water Jug, Ebony Handle, 1793.

Tea-pots show great poverty of invention, though they were made in a large number of shapes; they are seldom very interesting. The majority are bulbous, octagonal or globular, with simple tube spouts. Others, perhaps more typical, have



41. Silver Tea-pot, 1789.

quite straight sides, either oval or six or eight-sided like contemporary caddies. They are often engraved with ornaments in the Adam style of wreaths and festoons. The ornament, from about 1795, is often cut with a sharp tool so as to show a particularly brilliant polish where the surface has been removed. Combined with this "bright cut" work is "wriggled" work, which is a series of small zig-zags arrived at by rocking a sharp tool from one side to the other, moving it forward a little with each movement. It is a method which is well enough for carrying out "pretty, pretty" styles of decoration, but no striking effects can be achieved by it. Its great advantage is that it does not disturb the lines of the silhouette. The cream jugs are generally of the helmet type; the later ones are often mounted on a high foot. The smooth upward sweep of the slight handle is a notable feature of these jugs, and is on the same lines as the wooden handles of the coffee-pots, which they may have been made to match. Other larger and squatter shapes are in a similar style to the tea-pots.



42. Silver Cream Jug, 1795.

It does not appear to have been usual to make the sugar basins en suite with the tea-pot and cream ewer; in fact, silver sugar basins for tea table use are not very common until the nineteenth century. The open-work sugar baskets (lined with blue glass) are extremely pretty, and resemble the cake baskets for dessert and sweetmeat dishes. Mustard and pepper-pots and saltcellars were carried out in the same way, and also the borders of the cruet stands. They all show the

feeling for slightness of pattern and delicacy of treatment which is found in so much that was made at this time. Silver spoons and forks were approximately of the modern shape, and were still reserved for dessert except in very well-to-do establishments.

SHEFFIELD PLATE.—Plated ware of the rolled type was largely used for table purposes. It was made not only in the new patterns, but older silver was copied, and Queen Anne designs are often found reproduced by this process, which was not much used for domestic plate before. No doubt the makers found these models at hand and simple to make ; purchasers, too, would find it convenient to be able to supplement their stock of silver with this cheaper substitute in patterns of the same class.

Candlesticks of Adam type were made in great numbers, and were close copies of the silver ones. Cake baskets, built up of plated wire, and also those of perforated sheet, were very popular ; in fact, practically all silver designs were accurately copied, though sometimes they had to be modified in some particulars owing to the necessity of using an ornamental border or wire to cover all the raw edges, where, of course, the layer of copper beneath the silver would otherwise be visible.

Tea-urns and tea-trays are often to be found in Sheffield plate, as they are things which would have absorbed such an amount of the precious metal if made of solid silver. Trays of mahogany, with a Sheffield plated gallery, are very pretty, and were made both round and oval to fit the nests of supper dishes, which were specially intended to hold the dainties brought in at card and musical parties.

PEWTER.—As a rule the pewter of this period is not very interesting. For better class families it had gone out of fashion for table use. Sheffield plate had superseded it for those people who lived in a fashionable way, but could not afford real

silver, so it is only occasionally that pieces of any importance are to be found. Tea-pots and cream jugs in the style of the silver ones are sometimes pretty ; venison plates, hot-water dishes and cruet stands in pleasant patterns are all not uncommon, having most probably been made for country households where old fashions had not been abandoned, and where the hard wearing qualities of pewter were more appreciated than the somewhat meretricious elegance of Sheffield.

Country inns and London eating-houses, too, have always remained good customers of the pewterers, but, as a rule, the old patterns were copied, and nothing very distinctive was evolved in the solid plain things they demanded.

The attempts made to copy the fashionable pierced silver work were not very successful, and the clumsy little salts and pepper-pots are rather quaint than good specimens of craftsmanship. The inevitable blue or purple glass lining used for silver also finds a place in these.

CUTLERY.—The knives and forks were very little different from those of the preceding period. From the various china factories new patterns were issued differing as to surface treatment, but of much the same shapes. Wedgwood made agate ware and blue and white jasper handles in such numbers that they roused the ire of the Sheffield cutlers, who had previously almost monopolised the trade, the small number of china handles made up to this time not having affected them much. Green ivory handles were still very largely used : they formed a pleasant note of colour on the white cloth, especially where white dinner china was in use. Mrs. Papendiek gives a good account of the cutlery in vogue in 1788, and it is probably substantially accurate for the whole of the last quarter of the century. " Not much silver was kept out in daily use. Silver forks were only used by the nobility and foreign ambassadors, but silver handled knives and forks were sometimes seen and more often ivory or bone handles or ebony

fluted with silver ferrules. Forks still had three prongs, so knives were made with broad ends for eating peas in the summer time, and the same of a smaller size for catching up the juice of a fruit pie, dessert spoons being quite unknown in our rank." The silver handles in the cutlery here described are very thin and filled in with composition. In some cases Sheffield plate is used, but generally the metal (what there is of it) is standard silver, though very rarely hall-marked, as it was below the weight which made it necessary.

TABLE LINEN.—Fine damask cloths were a *sine quâ non* in every well-equipped linen cupboard, and some, but not anything like all, those dating from this period have the delicate festoons and medallions associated with it.

Typical cloths are those which reproduce very nearly the designs found on the ceilings. Such a cloth has a large rosette in the middle, branching out from it are festoons of husks ; from the points where they are looped up depend medallions, which alternately show a female figure in classical draperies leaning on a pedestal or a cupid sharpening an arrow at an anvil. The border is a kind of guilloche, and the corners are occupied with armorial bearings. This kind of pattern was used indifferently for ceilings, carpets and painted table-tops, being modified to suit the exigencies of the different technique in each case ; it has not much character about it, but it is dainty and pretty. Ordinary cloths had some simple chequer pattern with a Greek key border, which are very easy to weave and are entirely suitable for their purpose. The tablecloths were always very large, and covered the table right down to the ground.

CHAPTER V

DECORATIVE ADJUNCTS

THE taste of the end of the century did not approve the display of numbers of ornaments and pictures in living rooms, and even in the more private apartments it was usual to keep china and miscellaneous curiosities under glass or in cabinets. On the mantel-shelf a bust either alone, or flanked by a pair of candlesticks en suite, was considered quite sufficient, and where mantel-pieces in the Adam style exist, this point should be noted ; it spoils the effect of the whole chimney piece if numerous small objects are allowed to find a resting place on it. On the walls a few portraits or other pictures were placed in carefully thought-out positions, often in the centres of panelled spaces. In dining-rooms family portraits still held their own as the mainstay in the way of wall ornaments, and also were hung in libraries and halls. In important rooms the pictures had special frames in keeping with the rest of the decoration of which they were a part ; for ordinary use a rather narrow gilt beading or black with an inner gilt rim was used. Oval frames, too, were very often used, and a frequent feature in the moulding was a row of "pearls." Each of these was worked separately by hand, thus avoiding the mechanical appearance which is such a detriment to so many frames which are now made up of cast composition. In the less formal rooms framed needlework pictures and maps testified to the skill of the ladies of the house, and silhouettes took much the place that modern photographs do. They seem frequently to have been hung by the chimney side, and were often framed in oval rims of stamped brass in a gadroon pattern.

MIRRORS.—Looking-glass was becoming somewhat

cheaper, and Adam made it a leading feature in his schemes of decoration. It was used to cover large spaces of wall, framed in gilt moulding of light designs. The husk festoons were often arranged so as to fall over the glass, and acanthus leaves and trails, sphinxes, and medallions with classical reliefs, were ingeniously combined to produce the appearance of elegant severity which was so much appreciated. The large sheets of glass were much more expensive in proportion than the smaller pieces, and it will often be found that the wreaths or other decoration are so placed that they enable two pieces of glass to be used to fill a given space. Of course these magnificent compositions were only used in the large mansions, and for small apartments delightful little mirrors were made, framed in light festoons, and decorated with trophies of classical details. This type of wall mirror appears to have originated with the Adelphi, but other designers mastered their style so thoroughly that their work is indistinguishable. Locke, for example, has some most dainty designs in this manner. Naturally this method of decoration which is merely, after all is said, an agglomeration of mechanically produced detail, lends itself to imitation in these minor matters, but it must be remembered that the true Adam style was a matter of spacing and distribution, and it is the *ensemble* that is of importance to their interiors. These delicate frames have often lost portions of their festoons in course of time, and it is best to have them restored (though not re-gilded) because, though carved wood when showing marks of honourable usage suffers no depreciation, protruding wires and raw, broken plaster surfaces are an eyesore.

The later mirrors have rather less festoon work : they were often rectangular with a trophy on the top and a few floral swags over the glass.

Toilet mirrors are very charming, and were made in an infinite variety of shapes, and, though they are very numerous,

hardly two are alike ; there is almost always something individual about each one. The swinging panel at first had its largest dimension in the perpendicular direction whether oval or rectangular ; later it was often in the contrary direction. They are found oval, round, heart-shaped, shield-shaped and square. The stands most generally have little drawers in them, and are either plain, bowed, or serpentine as to the outline of their fronts. The skeleton stand seems to be a rather later introduction. Many of these mirrors were ornamented with small flat rosettes of turned ivory, and have tiny ivory knobs, or silver or brass drop loop handles. Exceptionally the looking-glass was fixed to the dressing-table so as to appear constantly in sight, but the more ordinary thing when it was part of the table was for it to be enclosed when not in use. Large swing mirrors to reflect the full length figure were a luxury reserved for the few ; they were seldom more than four feet six in height, and were rather broad in proportion ; they were framed in mahogany or satinwood as a rule. Other large glasses were arranged on what was known as a horse, and moved up and down by means of pulleys and a counter weight. These did not swing. Convex mirrors were in favour for halls and dining-rooms. They were framed in gilt mouldings, and were often surmounted by an eagle, from which chains or festoons depended, cords and tassels were also looped up to the mount to add lightness. When these glasses were hung at the end of a room they gave a complete view of it ; a great attraction as there was a rage for vistas.

The use of long panels of looking-glass between windows was a legacy from the seventeenth century. These pier glasses were continued below the pier-tables, which almost invariably stood in front of them, down to the floor. The inlaid or painted design on the table tops was almost always arranged so that it was not complete without its reflection in the mirror. In other parts of the rooms looking-glass was made use of in

order to give an air of spaciousness and light, and on staircases almost superseded the wall paintings that had previously been in favour. Even where large mirrors were out of the question, very attractive small ones in tabernacle frames (*i.e.*, frames of a semi-architectural character, with columns on either side) were placed behind side-tables where they reflected clock or china ornaments. These were often further ornamented by a frieze containing classic figures in low relief or a glass painting. These are often called Sheraton glasses, but he gives no designs for them. The fashion continued well into the nineteenth century.

The DECORATIVE CHINA of this period is often most perfect in its technical execution and faultlessly correct as to design, but, taking it as a whole, it is not so lovable as that of an earlier date. The classical influence was naturally very strongly shown in things which were made for fashionable people moving in circles where it was of paramount importance. Sèvres models, too, were closely followed, and the attempt to copy Chinese porcelain was fertile of some very fine results ; they are not, however, so characteristic of the English movement as the black " basaltes " ware and the jasper ware which, in the hands of Wedgwood, set a fashion which was largely copied both here and on the continent. The black ware was used for a number of decorative objects, such as busts, urns and vases, as well as plaques for inlaying into furniture. The same classes of objects were made of the blue and white jasper, and in many other delicate tones. Many of the vases were copies of celebrated antiques. Exquisite are the figures in Derby biscuit, and in the poses and drapery show evidence of a close study of antique sculpture. All the

43. Derby Vase.

china factories made vases, spill-holders and other ornamental pieces which imitated antique shapes, but in a great many cases the painted decoration is hopelessly out of keeping with the outline, landscapes treated in a purely pictorial way, and naturalistic flowers are sadly out of place on a vase of a shape copied from an ancient funeral urn, and their use implies a lack of sincerity on the part of the designer.

For simpler folk the Staffordshire potters made an enormous variety of figures and groups. The best are well coloured and decidedly decorative, but on the whole they are feeble, both in modelling and colour and the lightish glazes mostly employed give rather a poor effect, not to be compared with the earlier examples in this material.

BOXES AND CADDIES.—While the number of purely ornamental objects that it was usual to keep in the ordinary living rooms was not great, there were many things intended for use which were so very dainty and highly finished that they are really quite as decorative as those which had no *raison d'être*. Of these the numerous boxes and cases are, perhaps, the most interesting. Tea-caddies are particularly beautifully made, and are generally very attractive. They were favourite objects to be made as show pieces by young workmen and apprentices who were given a certain amount of fine wood for themselves, and they put their best work into what they made of it in order to display their skill. Very many of them are inlaid in finely executed designs such as shells, bouquets and bunches of flowers, Prince of Wales' feathers, and the other similar patterns which were generally used by the cabinet makers for ornamenting furniture. They are by no means always rectangular, and six and eight-sided shapes were very popular. Rounds and ovals called for more skill, and are not so usual. They are almost always veneered with fine wood on deal or mahogany. Satinwood, amboyna, tulip, and hairwood are the most usual. Finer still are those

veneered with ivory or tortoise-shell, with lines of silver or gilt, which in many cases have miniatures or Wedgwood plaques let in on the tops and sides. The handles and fittings are of Sheffield plate, brass being seldom used on these small pieces. One of the most curious ways of decorating tea-caddies was by means of tiny rolls of paper set on end close together. They were made all of the same length, but of various sizes and shapes, and by squeezing them at one end a good leaf-shape was produced. The rolls were arranged in different patterns, but the most usual was a festoon of husks in the style used for inlay and painting on so many things made at this time, and the small tight ones were put closely together to form a background. On the top there was often a small coloured engraving under glass, a Wedgwood medallion, or a glass cameo let in as a centre-piece. The inside of tea-caddies was, as a rule, divided into two compartments to contain black and green tea. At the end of the century there was sometimes a third division to take a sugar basin. Needless to say, tea was always brewed by the lady of the house, and the finely decorated tea-caddy, with its dainty caddy spoon of silver, was a conspicuous feature of the tea equipage.

Knife-boxes were generally either urn-shaped or of the sloping-topped pattern that had been in vogue since the beginning of the century. The former are fine examples of the smaller work executed by cabinet makers, and were very expensive to make. They should stand in pairs on mahogany sideboards or pedestals. They are generally rather elaborately decorated with painting or inlay, which shows well on the fine mahogany or satinwood ground. Sometimes one of the pair has a lead lining to contain hot water for the butler's use, such as heating gravy spoons or washing articles of plate. The sloping-topped boxes vary in their finish : they generally are of mahogany inlaid with a shell or similar ornament. Inside they are sometimes arranged for knives and prongs

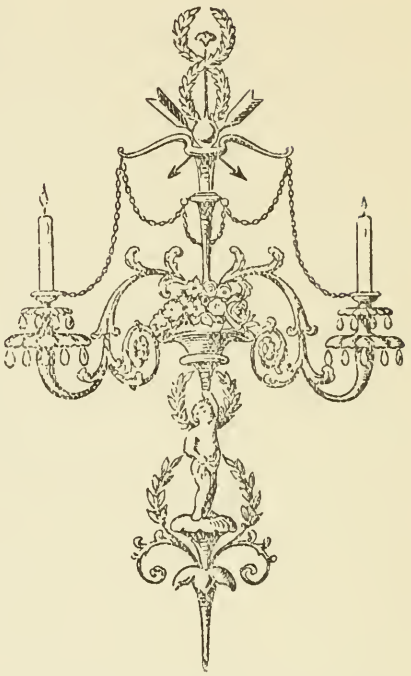
only ; in other cases the provision is also made for spoons. It is a pity that in so many cases the internal fittings have been removed from them and stationery racks substituted. Many boxes of various sizes were made for containing bottles, from the small ones for holding medicines, which were decorated in much the same way as the tea-caddies, to the large sizes for holding wine bottles, which really are small pieces of furniture. Intermediate between them are the boxes for the square case-bottles of ardent spirits ; these generally have two glasses included in their contents, and it is, I must confess, a puzzle to me why there should be six fair-sized bottles and only two glasses.

The exterior of the work-boxes are of the same type as the caddies, but inside they are found to have the most dainty fittings. They are generally lined with velvet of some delicate shade, and the metal work is of silver or gilt metal, and ivory bobbins and boxes are provided for holding the different requisites for needlework. Battersea enamel is sometimes used for all the little boxes and other fittings, but these charming examples are rare. As a rule, the shape of these boxes, until the end of the century, is either square, oval or octagonal, with perpendicular sides. The sarcophagus-shaped boxes and those with bulging sides belong to the early years of the nineteenth century.

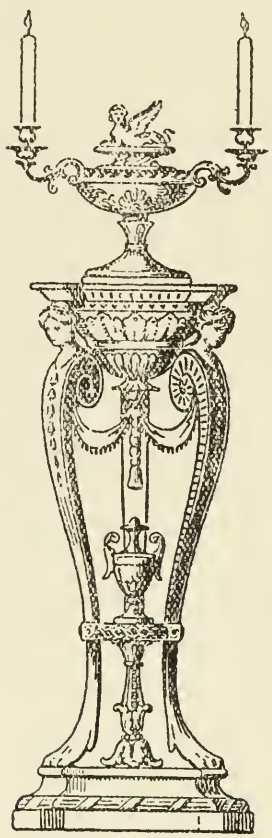
There were a number of small CLOCKS made out of veneered wood, with some slight inlaid ornament, such as a shell or rosette. A few of painted satinwood are decorated in exactly the same style as the furniture of the same type. French clocks of porcelain and ormolu were imported, and were placed on the mantelshelf or on a side-table. The majority of the late Georgian English clocks have white enamel faces, which, though adding to their clearness when regarded as time-pieces, certainly are rather unpleasantly staring when we are dealing with them as ornaments. The silvered faces

found on some of them are far more agreeable in appearance, and in an ordinary room may be read quite clearly.

LIGHTING was still carried on by means of candles, and in large rooms the question of adequate illumination was an expensive and difficult matter. For rooms of state the fine cut-glass chandeliers were almost always used, two or three or more being hung from the ceiling, according to the size of the room. Candles were also arranged on the walls in sconces or in branches so placed that the light reflected from the mirrors. Small hanging mirrors, with candle-holders as part of the frame, were numerous. For the card-tables there were fine, tall candlesticks of silver, and in these the Adam influence is very strong. They often are columnar, with an urn-shaped socket for the candle. A favourite pattern (also found well copied in Sheffield plate) has the characteristic ram's heads, and the base ornamented with husks. Wedgwood was responsible for some fine candlesticks of his jasper ware, combined with bronze and ormolu fittings and



44. Girandole, Late 18th Century, Gilt Composition with Cut-glass Drops.

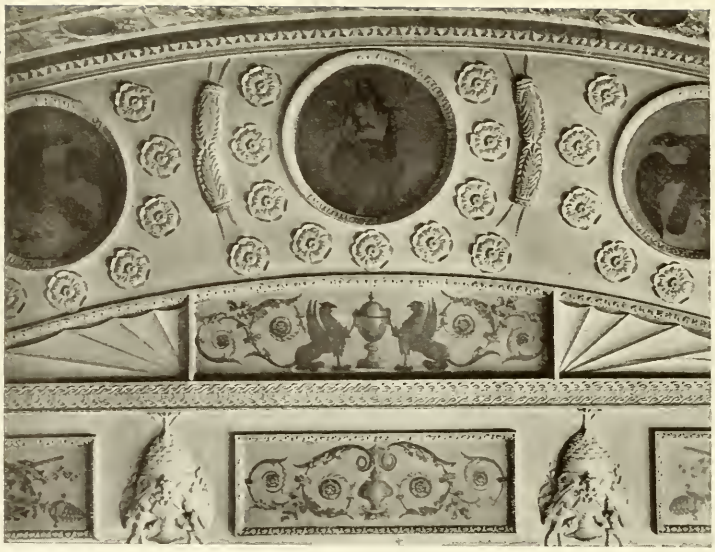


45. Candlestand, Designed by Adam.

cut-glass drops. He also made some of small size entirely out of the jasper. Cut-glass lends itself exceptionally well to the making of candlesticks, and the mellow light shows up its beauties to perfection. When, in accordance with modern ways, these candlesticks are fitted for electric light, half their beauty is lost.

Pinewood Door-frame and portion of Chair-rail together with a portion of Plaster Cornice and portion of Plaster Soffit of Architrave. In the style of Adam. V. and A.

SECTION IV. PLATE I.



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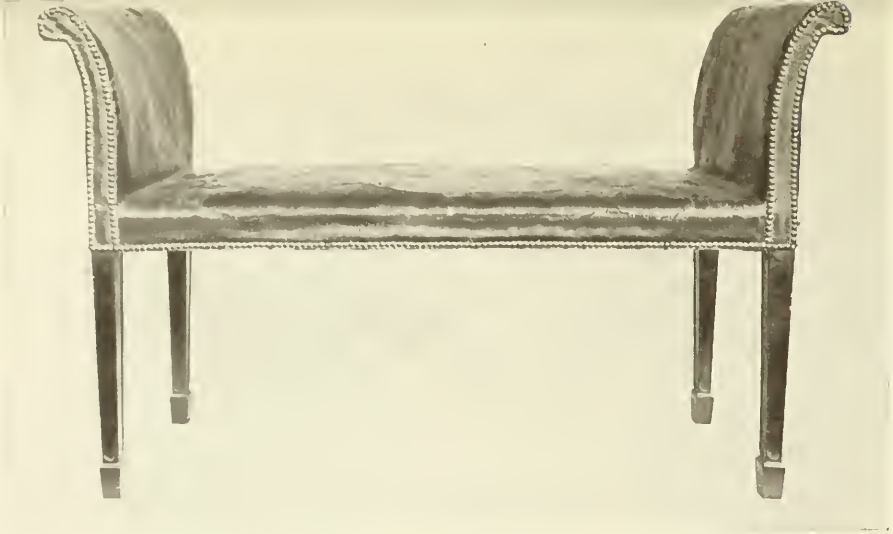
1. Portion of Ceiling with painted panels and moulded plaster. Late eighteenth century. V. and A.
2. Marble Chimney-piece. Late eighteenth century. V. and A.

SECTION IV. PLATE II.



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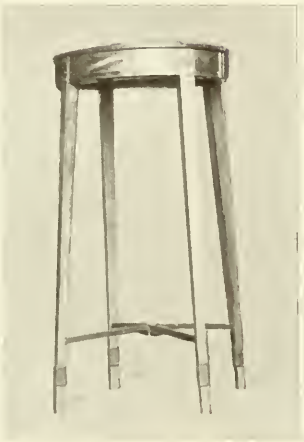

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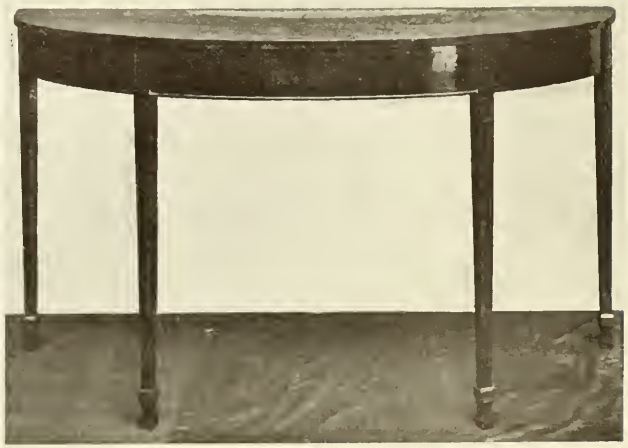

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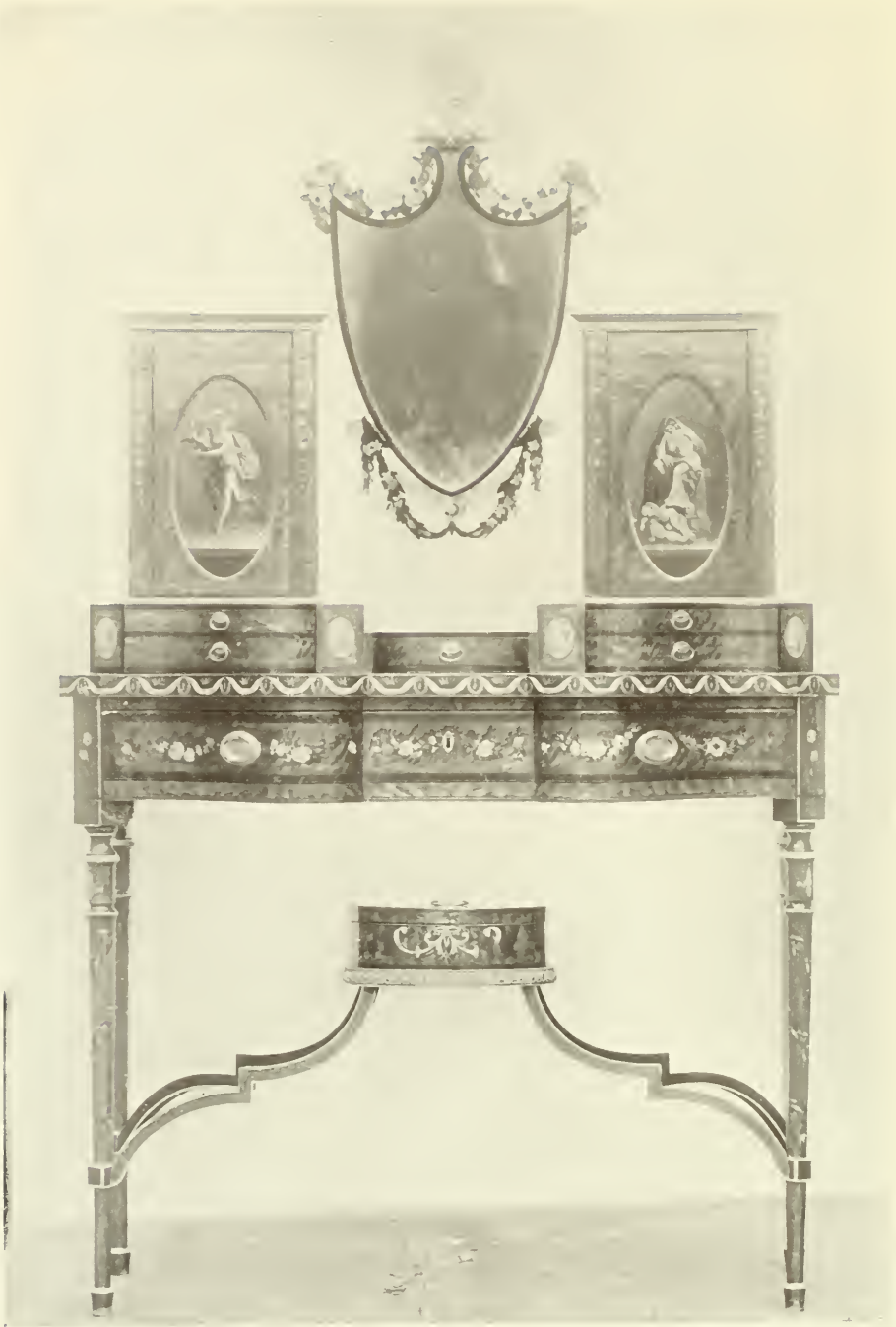
1. Mahogany Window Seat. Late eighteenth century. V. and A.
2. Chair for a Music-room in style of Hepplewhite. V. and A.
3. Walnut Armchair in style of Hepplewhite. Late eighteenth century. V. and A.
4. Stand for Urn. Satinwood. Late eighteenth century. V. and A.
5. Pier-table veneered with satin and other woods. About 1770–80. V. and A.

SECTION IV. PLATE III.



Satinwood Dressing-table painted with figures and wreaths. Late eighteenth century style. V. and A.

SECTION IV. PLATE IV.

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1. Simple Mahogany Chair. 2. Walnut Chair. Style of Hepplewhite. V. and A.
3. Mahogany Chair. Sheraton style. 4. Dressing- or Writing-table in richly figured mahogany.
5. Painted Armchair with panel in the style of Angelica Kauffman. V. and A.
6. Mahogany Looking-glass. Miss M. Jones-Parry.

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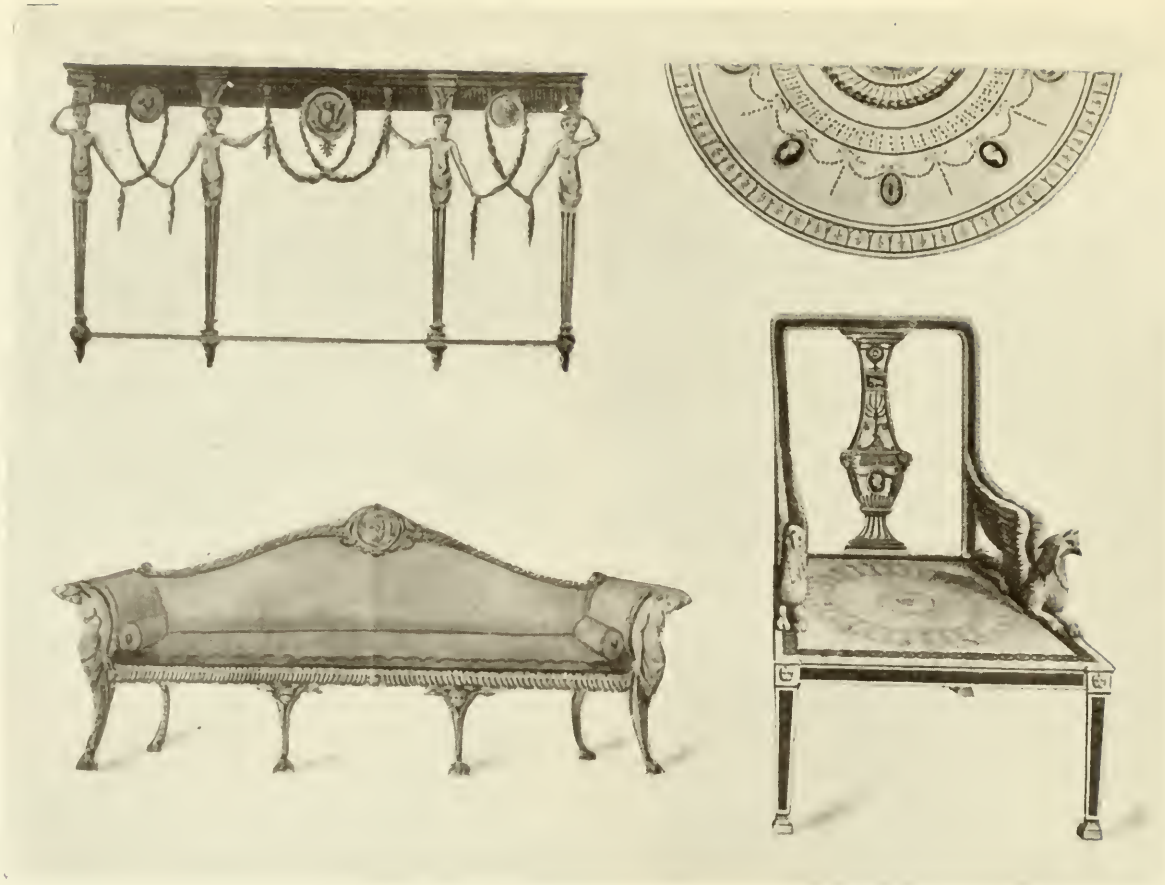
1. Bedstead formerly the property of David Garrick. About 1775. V. and A.
2. Painted Side-table. Late eighteenth or early nineteenth century. V. and A.
3. Commode in painted satinwood. V. and A.
4. Bureau and Show Cabinet veneered with satinwood. V. and A.

SECTION IV. PLATE VI.



Designs for Furniture, by Adam.

SECTION IV. PLATE VII.

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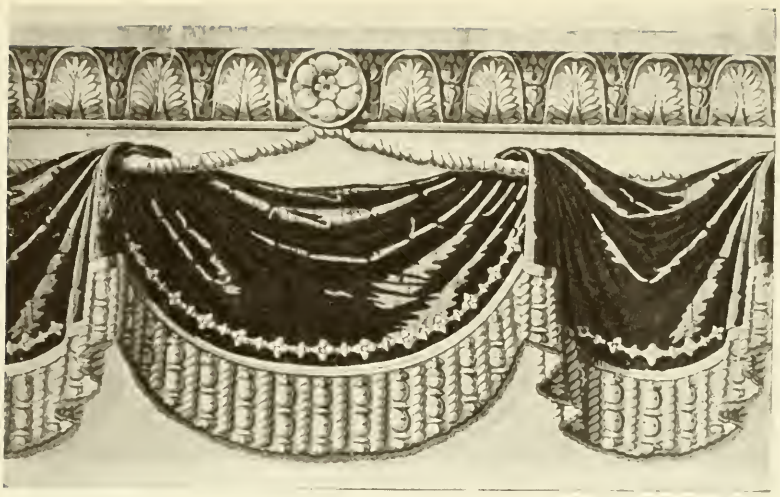
1. Buff-ground Cretonne Design in soft blue, red and brown, with black outline.
2. Cotton Wall-hanging printed from engraved metal rollers. Though of French provenance, these prints were much used in England.
3. Pheasant and Palm printed in natural colours. Late eighteenth century or early nineteenth.
4. Cotton printed in colours. Late eighteenth century.

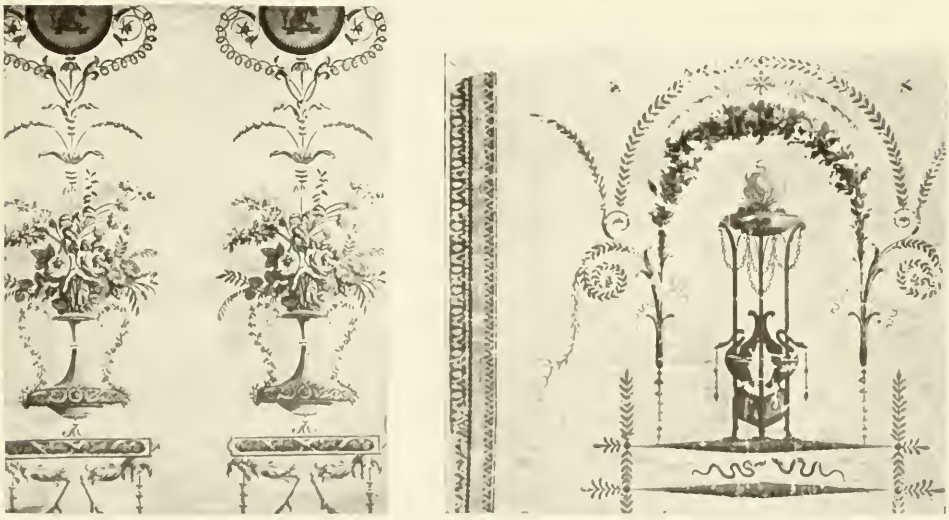
Screens designed by Adam. These designs are in clear bright colours. The framework was evidently intended to be carried out in black and gold on the back of the covering glass.

SECTION IV. PLATE IX.

Printed Cottons. Late eighteenth or early nineteenth century.

SECTION IV. PLATE X.





Wallpapers and Borders. Late eighteenth or early nineteenth century. V. and A.

SECTION IV. PLATE XI.

Coffee-pot of Silver. Hall-mark 1776–7. V. and A.

SECTION IV. PLATE XII.

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1. Silver Cream-jug. Hall-mark 1798.
2. Sugar-basin, pierced silver, blue glass liner. Hall-mark 1776-7. V. and A.
3. Sheffield Plate Salt-cellar. V. and A.
4. Pewter Pepperpot.
5. Sheffield Plate Cream-jug. V. and A.
6. Pewter Cream-jug.

SECTION IV. PLATE XIII.

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1. Leeds Cream-jug.
2. Wine-glass with cut stem.
3. Goblet with engraved decoration.
4. Two-handled Cup and Saucer. Worcester. V. and A.
5. Crown Derby Plate.

All late eighteenth century.

SECTION IV. PLATE XIV.

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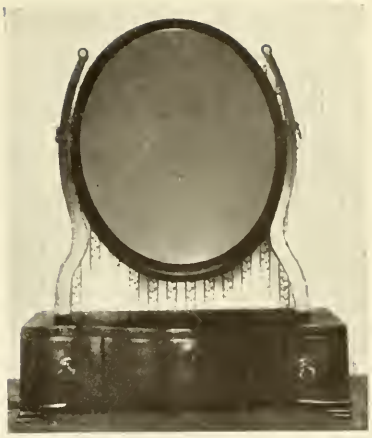

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1. Sedan Clock. Late eighteenth century.
2. Fire-screen. Late eighteenth century. V. and A.
3. Toilet-glass veneered with satinwood.
4. Silver Candlestick. Late eighteenth century. V. and A.
5. Design for a Screen by Adam for the Duchess of Cumberland.
6. Wedgwood Vase. V. and A.

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1. Knife-box fitted for knives, forks and spoons. Late eighteenth century.
2. Liqueur-box fitted with gold ornamented case-bottles.
3. Medicine-box with silver handle. A close copy of a design for a tea-caddy in Hepplewhite's box.
4. Tea-caddy decorated with rolled paper-work.

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